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AND  
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THE  
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ILLUSTRATED ARCHÆOLOGIST  
A QUARTERLY JOURNAL AND REVIEW

*DEVOTED TO THE STUDY OF THE EARLY PAGAN AND CHRISTIAN ANTIQUITIES OF GREAT BRITAIN; MEDIÆVAL ARCHITECTURE AND ECCLESIOLOGY; THE DEVELOPMENT OF THE ARTS AND INDUSTRIES OF MAN IN THE PAST AGES; AND THE SURVIVALS OF ANCIENT USAGES AND APPLIANCES IN THE PRESENT.*

EDITED BY

REV. J. CHARLES COX, LL.D., F.S.A.

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# *The Reliquary*

&

## *Illustrated Archæologist.*

JANUARY, 1907.

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### Jugglers.

THE word juggler has had a wide signification, and an attempt to deal with what has at various times been included under the term would lead to the consideration of many different kinds of performance, including not merely those which have as their aim the amusement resulting from the exhibition of wonderful feats of skill, but also creative and interpretative expression in song and in instrumental music. For though by the Latin word *joculator* is meant originally the man who makes the *jocus* or pleasantry, yet the word *jongleur*, into which the various French forms derived from the Latin have crystallised, comprehends much more than the idea of buffoon or trick performer. The jongleur has often been compared with the troubadour, the latter being considered as the man who invented songs, the former the musician who reproduced what others had created. This distinction, however, has not always held good. An account given by Giraud de Calanson, who lived in the thirteenth century, shows that at that time the jongleur had need to be many-sided in his accomplishments, and that he might be called on to "invent verses and rhymes." Giraud confesses that he does not know all the accomplishments which go to make a jongleur, but he recounts them according to his ability.

"Know," he says, "how to invent verses and rhymes, to speak well, and how to make a repartee. Know how to play on the drum and cymbals, and to make the symphony sound. Know how to throw little apples and catch them on knives, to imitate the song of birds, to play tricks with cards, to attack castles, to leap through four hoops, to play the zither and the mandoline, to handle the manicorde, to furnish the wheel with seventeen strings, to accompany on the gigue so as to make psaltery sound the pleasanter. Jongleur, there are nine instruments of ten strings which you must be able to put in order. If you yourself learn to play them well you will be able to satisfy your wants." This poem by Giraud de Calanson will be found in the *Bibliothek des literarischen Vereins in Stuttgart*, edited by Bartsch, 1856-7, p. 94. In the Middle Ages the number of instruments was large,

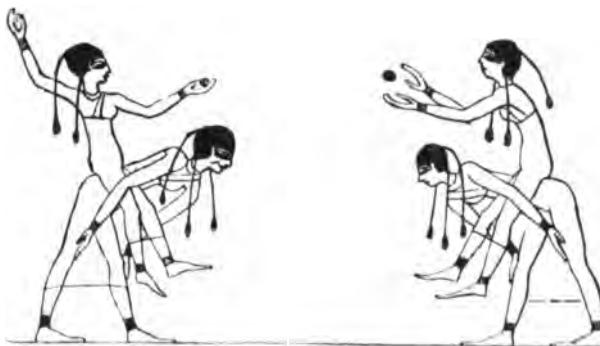


Fig. 1.—An Egyptian game, played with balls.

as may be seen from passages in *Le Roman de Flamenca*, Joufrois, and *Li Roumans de Cléomadés* by Adenès li rois, etc. Wace, in his *Roman de Brut*, gives the following list :—

Mult ot à la cort jugeors,  
Chantéors, estrumantéors,  
Mut poissié oïr chançons,  
Rotruenges et noviax sons,  
Vieleures, lais et notes,  
Lais de vieles, lais de rotes,  
Lais de harpe et de fretiax,  
Lyre, tympres et chalemiax,  
Symphonies, psalterions,  
Monacordes, cymbes, chorons.

The miscellaneous performances of the jongleurs were associated with buffoonery. Many of them led a wandering and

precarious life, and were at times hard pressed for food and shelter. They acquired a bad reputation, and many terms of censure were applied to them; they were, for example, regarded as disreputable, empty-headed,<sup>1</sup> as fools or jesters,<sup>2</sup> as liars,<sup>3</sup> as the anti-Christ,<sup>4</sup> as tempters,<sup>5</sup> as men who throw reason and morality aside,<sup>6</sup> and as sorcerers.<sup>7</sup> They frequented taverns, begged for their living, and were given to gaming.<sup>8</sup>

The miscellaneous performances of the jongleur included not only different kinds of music and poetry, but also feats of skill. The jongleur was, as we have seen, often held in low estimation, but the same word was employed for men of a higher stamp, and in 1274 one Giraud Riquier wrote in verse a supplication to the King of Castille, Alphonse the Wise, with a view to receiving the determination in France of the names of the different kinds of performers according to their accomplishments. This poem is followed by a "Declaration of King Alphonse of Castille at the request of Giraud Riquier, in the name of the Jongleurs." The "Declaration" sets forth the following grades:—

<sup>1</sup> Agobardus: *lib. de Dispens.*—Satiat præterea et inebriat histriones, mimos, turpissimosque et vanissimos Joculares.

<sup>2</sup> Gaufredus Vosiensi: *lib. i., c. 12.*—Per duodecim fatuos quos Joculatores vocamus.

<sup>3</sup> Histoire de Foulques Fitz Warin, Nouv. for. du XIV<sup>e</sup> siècle.—Ore sai je bien, fit Morys, qe jogelers sunt mensungers.

<sup>4</sup> Sanson de Nanteuil.—Rhymes on the Proverbs of Solomon:—

Come li menistre antecrist sunt  
Ki per jangleis le secle veintrunt.

<sup>5</sup> Ib. Co redit de home jangleor  
Ke de princes depart l'amur.  
Princes sunt evesques noté  
Et prelat d'eglise ordené  
Jangleres heom les fait irrer.

<sup>6</sup> Ib. Raisun e dreit part ne pot plus  
Li heom ki de jangler ad us  
Jugement ne pot plus garder  
Kar tot li tolz sen sor parler  
Dreit torné a tort par janglerie  
Et tort a dreit par felonie.

<sup>7</sup> Guillaume de Wadigoun: *Manuel de Peche.*—

Si vous unkes par folie  
Entre meistres de negromancie  
Ou feitis al deble sacrifice  
Ou enchantement par folie  
Ou a gent de cele mester  
Ren donastes pur lur jugler.

<sup>8</sup> Wace: *Roman de Brut.*—  
Aucuns demandent dez et tables  
Tel i a qui joe al hazart  
Ce est un jeu de male part.  
Az esches joent li plusor  
On a la mime ou al greignor,  
Deux et deux au jeu s'accompagnant.  
Li uns perdent, li autres gagnent.

1. Docteur en l'art de trouver.
2. Troubadour.
3. Jongleur.
4. Bouffon.

The first class was to include those of the troubadours who composed poems, songs, and pieces embodying high principles of conduct which they themselves were to put into practice ; the second those who knew how to compose dances, couplets, sirventes, aubades, etc. ; the third those who went from court to court performing the songs composed by others ; the fourth class included those who were given up to the frivolous pursuits, such as exhibiting performing monkeys, imitating the singing of birds, singing and playing of a lower type.

In this last class doubtless jugglers in the modern acceptation of the term were included.



Fig. 2.—Egyptian Jugglers, playing with balls.

In this connection it may be noted that for one of the streets of Paris the name Jongleurs was discarded, and that of Ménestrels substituted. It was first named Vicus viellatorum or Joculatorum, then Rue des Jugleours (about 1225), Rue des Jugleurs (about 1300), Rue aux Jongleurs (1325), Rue des Ménestrels (1400), Rue des Ménétriers (about 1482).<sup>1</sup> Its present name is Rue de S. Julien des Ménétriers. The change bears interesting testimony to the lowered repute of Jongleurs.

The word juggler has now become more generally employed in a restricted sense, and it is perhaps more appropriate to a certain kind of trick, such as that of throwing and catching balls or knives, whereas the word conjuring is associated with tricks of legerdemain and deception.

<sup>1</sup> Aubertin : *Histoire de la Langue*, 1883.

Skill in throwing and catching balls and knives is not a modern invention, for juggling was practised by the Egyptians, Greeks, and Romans, and it is in evidence in the relics which have come down to us from the Middle Ages. If some of the records may be taken as faithful representations, feats of jugglery have for centuries been performed which would tax the skill even of our contemporary Cincquevalli.

Among the Egyptians playing with the ball was practised in varying forms. Girls amused themselves with such exercise, and a game was played which is represented in fig. 1. If the player riding on the back of another missed catching the ball, it became that player's turn to become the bearer.

The wall-paintings of the Beni-Hassan tombs, on the east bank of the Nile near Speos Artemidos, from which the foregoing representation is taken,<sup>1</sup> also give evidence of what may be more specifically termed juggling (see fig. 2). Here one of the players is preparing to catch a single ball. The others are juggling with three balls, and one is adding to the difficulty of the feat by crossing the arms.

Several kinds of playing with balls are referred to in the



Fig. 3.—Juggling with balls, from Lekythos from Nola in the British Museum.

<sup>1</sup>The illustration is from Wilkinson's *Manners and Customs of the Ancient Egyptians*, London, 1837, vol. ii., p. 429.

*Odyssey*. The first is that of Nausicaa and her maidens (*Odyssey*, Book vi., 100 and 105). Then again, in the eighth book the game known as "ourania" is mentioned; Halius and Laodamas play together. One throws the ball as high as he can, and the



Fig. 4.—Juggling with balls, from Greek Vase.

other leaps up and catches it before it returns to earth. A third game was that of passing the ball from one player to another, and appears to have been allied to the Roman trigon.

Among the Greeks, jugglers' tricks are frequently represented.

On a silver coin of Terina, Nike is represented as seated and playing with two round stones with her right hand, one being



Fig. 5.—Juggling with balls, from Monument to Sept. Spica.

in the air and the other on the back of her hand; and again, on the coins of Larissa, a female figure kneeling is represented as playing with a ball (Millingen, *Ancient Uncolored Coins*, 1837, pl. i., No. 26). The number of examples of juggling on ancient

vases shows that it was a favourite recreation of women. In fig. 3 a woman seated is shown as playing with two balls ; this is on a vase from Nola in the British Museum, and the date assigned to it is 430 B.C. Fig. 4, from Gerhard's *Auserlesene Griechische Vasenbilder*, represents a woman seated playing with three balls. A number of other examples are described in a catalogue of the Jatta Museum, and will be found enumerated in the appendix to this article, together with examples given by Heydemann, Panofka, Gerhard, and Roulez.

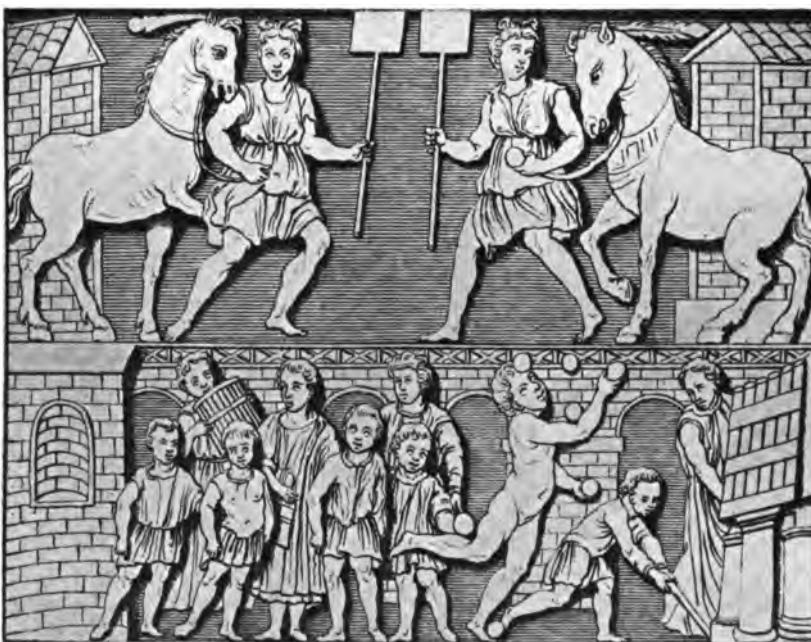


Fig. 6.—Juggling with balls, from an ivory dyptich.

With the Romans games played with balls were in favour, and were practised especially in the baths. Even Julius Cæsar, Marcus Aurelius, and Alexander Severus are said not to have disdained to take part in them.

In the Royal Museum at Mantua is a Roman monument with an inscription to Septumia Spica, on which are represented extraordinary feats of skill in juggling (see fig. 5). To the right is shown a performance with seven balls, two being in the performer's hands, two near his feet, and three in the air. On the left is a similar representation, the player keeping six balls in movement.

Labus<sup>1</sup> believed that when the sculpture was in a better condition there were seven balls in this example also.

We are not dependent merely on graphic description for evidence, for Manilius, in his *Astronomica*, v. 168, gives verbal

pictures of these feats. The juggler, he says, is skilled in scattering a number of balls over his limbs and in passing his hands up and down over the whole of his body, that he may grasp so many spheres, set them in movement again, and bid them flit around him at his pleasure.<sup>2</sup>

The seven balls have been taken to bear some reference to the seven planets. A possible explanation of the hare may be found in Manilius,<sup>3</sup> who says that in the seventh part of the Gemini rises



Fig. 7.—Juggling with balls, from a Byzantine coin.

<sup>1</sup> Labus : *Musco di Mantova*, vol. ii., p. 164.

<sup>2</sup> Ille potens turba perfundere membra pilarm :  
Per totumque vagas corpus disponere palmas ;  
Ut teneat tantos orbes, sibique ipse reludat ;  
Et velut eductos jubeat volitare per ipsum.

<sup>3</sup> Jam vero Geminis fraterna ferentibus astra  
In coelum, summoque natantibus aequore Ponti,  
Septima pars Leporem tollit ; quo sidere natis  
Vix alas natura negat, volucrumque meatus ;  
Tantus erit per membra vigor referentia ventos.

Ille pilam celeri fugientem reddere planta ;  
Et pedibus pensare manus, et ludere saltu ;  
Mobilibusque citos ictus glomerare lacertis.

*Astronomica*, lib. v., 157.

Lepus, and he who is born under that star can all but fly, run with a speed like that of the wind, and return the flying ball with his swift foot. Firmicus also states, in the eighth chapter of the eighth book on *Mathematics*, that those born under Lepus were of such nimbleness that when they began to run they seemed to outstrip birds. The images may, therefore, have a symbolic reference to the time of the year in which Spica was born, or to the kind of career for which he was by birth fitted ; it furnishes, in any case, a record of the kind of performance which was known to the Romans.

A similar feat is shown in Maffei's *Museum Veronense*, which represents the Consul giving the signal for the games of the circus



Fig. 8.—Juggling with balls and knives, from British Museum MS., Tib. C. VI., f. 30b.

to begin. Beneath are two horses being led forth and a boy playing with seven balls (see fig. 6). To the left is a boy with panpipes, and to the right a primitive organ.

A tablet in honour of one Ursus Togatus, discovered in Rome in 1592, refers to a juggler by name. The inscription quoted in Graevius' *Thesaurus Antiquitatum Romanarum*, 1699, vol. xii., 393-4, is to the following effect :—

“ I am Ursus Togatus. I was the first to show skill in playing with balls of glass among my players, to the great applause of the people in the baths of Trajan, Agrippa, and Titus, and very often in those of Nero. Yes, you may be assured that I am Ursus Togatus. Approach, you handlers of balls, strew on the statue

of your friend flowers, violets, leaves, and essence of perfume. Pour out the dark Falernian wine, the wine of Setia and of Cœcubum, taken from the cellar of my master. Vie with one another in celebrating with one accord the old man Ursus, merry, full of jests, a master in handling balls, who excelled all his predecessors in taste, in grace, and in the subtilities of the art. Nevertheless, to speak the truth in my old age, I confess that not once but often I was surpassed by my patron, thrice consul, and willingly do I call myself his buffoon."<sup>1</sup>

Ursus Togatus was a pilicrepus whose occupation was to manufacture balls for use in the Thermæ, to weigh them, and take charge of them, and further, to direct the players in their games. He performed, therefore, a similar function to that of the professional in a modern cricket club; he conducted the game of trigon. To Ursus Togatus is attributed specially the introduction of glass balls, and the use of this material may be intended to indicate the certainty of the player against mischance, which would be accentuated by the crash if one of the balls fell on the marble floor, just as in modern feats of equilibrists the use of fragile objects lends additional sensation. It is probable that Ursus Togatus was not merely a pilicrepus who superintended the game of trigon, but also a juggler who performed alone the feat of keeping several balls in motion, and that the play with glass balls<sup>2</sup> refers to this rather than to the game of trigon. Ursus Togatus kept his skill when he had become old, and, it may be noted, that

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<sup>1</sup> Ursus Togatus vitrea qui primus pila  
Lusi decenter cum meis lusoribus  
Laudante populo maximis clamoribus  
Thermis traiiani thermis agrippæ et titi  
Multum et neronis si tamen mihi creditis  
Ego sum ovantes convenite pilicrepri  
Statuamque amici floribus violis rosis  
Folio que multo adque unguento marcido  
Onerate amantes et merum profundite  
Nigrum falernum aut setinum aut cœcubum  
Vivo ac volenti de apotheca dominica  
Ursusque canite voce concordi senem  
Hilarem iocosum pilicrepum scholasticum  
Qui vicit omnes antecessores suos  
Sensu decore adque arte suptilissima  
Nunc vera verso verba dicamus senes  
Sum virtus ipse fateor a ter consule  
Vero patrono nec semel sed sapius  
Cuius libenter dico exodiarius

<sup>2</sup> Play with a glass ball is referred to also by Nicephorus Gregoras, in his *History of Byzantium* lib. 8, 10 [p. 350 of vol. 1 of the *Corpus Scriptorum Historie Byzantine*, Bonn, 1829, Gr. & Lat.]:—

"Alius vitreum globum in altum iactabat et relabentem nunc extremo manus ungue excipiebat, nunc posteriore cubiti parte, nunc aliter atque aliter."

certain kinds of ball-play were considered suitable for old men. Sidonius says in one of his epistles, “*Milites negotiantur, student pilæ senes*”; and Martial, in the fourth book of his epigrams, writes, “*Folle decet pueros ludere, folle senes.*”

Quintilian, in his *Institutes of Oratory*, draws a parallel between the orator and the juggler. The orator, he says, needs to read in advance, and have in mind while speaking the words which are to follow; so the jugglers cast balls into the air in such a way that the spectator might suppose that they fell into the performer's hands again of their own accord, and that they dropped where they were bidden.<sup>1</sup>

A large mass of material relating to games with balls, as played by the Greeks and Romans, was put together by Mercurialis,<sup>2</sup>



Fig. 9.—Juggling with balls, from British Museum MS., Claud., B. IV., f. 102.

but his chapters *De Sphæristica*, *De Pilæ ludo secundum Latinos*, and *De Ludorum Pilæ Effectibus* do not contribute much to the knowledge of what may be specifically termed juggling. He furnishes, however, an illustration taken from a Byzantine coin of Marcus Aurelius Antoninus (see fig. 7), in which three players are handling six<sup>3</sup> balls, and where the number of balls exceeds the number of players there is a performance of the nature of juggling. It is probably the game of trigon which is represented. A similar scene was depicted on the walls of the Thermæ

*Quo constant miracula illa in scænis pilariorum ac uentilatorum, ut ea quæ emiserint ultro uenire in manus credas, et qua iubentur decurrere.* Quintilian : *Institutiones Oratoriae*, Book x., Ch. 7.

<sup>1</sup> Mercurialis : *De Arte Gymnastica*.

<sup>2</sup> Only five balls are actually represented, but a sixth ball in the middle player's right hand may be assumed.

of Titus. Mercurialis sets forth the advantage of ball games, especially those with the small ball, which, he says, renders men quick in movement. It was not, however, a suitable exercise for those with defective sight or weak digestion, and, in illustration of this statement, he quotes the following lines from Horace's fifth satire of the first book :—

Lusum it Mæcenas, dormitum ego, Virgiliusque  
Namque pila lippis damnosum, et ludere crudis.

Ball-play, we may assume, was not practised merely as an amusement, but also as a means of keeping the body in health. Galen, who lived in the second century, wrote a short treatise ΠΕΡΙ ΤΟΥ ΔΙΑ ΜΙΚΡΑΣ ΣΦΑΙΡΑΣ ΓΥΜΝΑΣΙΟΥ, in which he urges the claims of playing with the small ball as the first of all exercises. In the first place the necessary apparatus is easy to provide. Hunting requires no small expenditure, and can only be pursued by those who have leisure; whereas ball-play is open to the very poorest. The former needs nets, arms, horses, and dogs, the latter only a ball, and that a small one, and it may be practised by those who have great demands on their time. It has the further advantage of being varied, the movements being now rapid, now slow, and it calls into play all parts of the body in turn, no part being exercised for too long a time. Skill of eye is necessary, for the player will fail if he does not carefully foresee whither the ball is tending. By wrestling men become so heavy that they can scarcely breathe, and they become neither fit for war nor for important business. On the other hand, running is excessive in the opposite direction, for by practising that exercise men become thin, and it does not contribute to strength. Victory is not given to those who can run away, but to those who can last out in a hand-to-hand fight. Running, too, does not bring into play the various parts of the body equally, but while some parts are over wearied others remain idle. The right exercise is one in which no part is exerted beyond what is moderate. Play with the small ball is suitable for young and old; further, it is free from danger, and does not lead to those injuries which are incident to running, horse riding, or wrestling.

Galen would probably not have approved of such games as cricket and football, which might be included among the "vehement" exercises. Although there is nothing to show that he had in mind feats of juggling, yet what he says would in large measure be applicable to it, for in juggling exercise is not likely

to be excessive—skill of eye is eminently called forth, and it brings into play a wide range of movements.

Representations of juggling in the Middle Ages may be found in illuminated manuscripts in the British Museum. One of them, viz., that on f. 30b of Tib. C. VI. (see fig. 8), is especially interesting, as showing the performer tossing up objects of different kinds. He holds a ball in his right hand and a knife in his left hand, and two other balls and knives are in the air. Apparently the knives are made to rotate. In modern times the juggler shows his skill by using objects of greatly varying weight and shape, such as, e.g., a straw hat, blazer, and cigarette, or a crumpled piece of paper,



Fig. 10.—Juggling with balls, from British Museum MS., Claud., B. IV., f. 35b.

large metal ball and bottle. Clubs are sometimes used, and they are made to revolve in the air. This gives a greater appearance of difficulty, but if such objects as knives and clubs are employed it is probably less difficult to cast them up in such a way that the handle may return to the hand if they are made to revolve than otherwise. The representations from Tib. C. VI., and from Lansd. 420, mentioned later, are the only examples which the writer has been able to find from ancient sources of the use of objects not spherical, though they probably exist. A simple form of juggling is well known in the case of Taillefer, who is said at the Battle of Hastings to have performed a juggling trick.

Thrice he took his lance by the handle, threw it in the air, and caught it by the blade; the fourth time it fell among the English and wounded one of them. He is thus described by Wido de Hastingæ, who styles him a *mimus* and *histrio* :—

Hortatur Gallos verbis et territat Anglos  
Alte proiciens ludit et ense suo.

Just as animals are represented as performing feats of tumbling, e.g., on the west front of San Michaele, in Pavia, and as elephants are described by Aldrovandi and other writers as having been known to walk on the tight rope, so animals have not escaped



Fig. 11.—Juggling with balls, from British Museum MS., Harl. 4951, f. 298b.

some representation as capable of juggling. In the British Museum manuscript Lansd. 420, f. 12b, an animal, possibly a bear, is shown standing on its hind legs and juggling with three knives, two being in the air and one on the left front paw. Within quite recent times it may be noted that performances have been given in London of a dog tumbler, cat funambulist, and sea-lion as a juggler with one ball. It is not necessary, therefore, to assume that such mediæval representations are quite without foundation, though, of course, the phenomenon of a bear juggling with three knives would have to be seen to be believed.

## APPENDIX.

The following is a list of references to representations of feats of juggling :—

## IN SCULPTURE :

*Mantua.* Tomb of Sept. Spica, (see fig. 5). Labus, *Museo di Mantova*, 1839. Vol. II., plate opp. p. 163.

*Verona.* Ivory dyptich. Maffei, *Museum Veronense*, Veronæ, 1749. Opp. p. cxi. (see fig. 6).

## ON VASES :

*Jatta Museum.* Nos. 1,391, 1,627, 1,695, 924, 904, 1,016, 785, and 691. *Catalogo del Museo Jatta*, Napoli, 1869.

*Berlin Museum.* Boy playing with two balls.

*Vulci.* Woman seated; two balls in the air, one falling to the ground. Roulez, *Choix de Vases*. Pl. xx.

*Naples.* Woman juggling with her feet. Panofka, *Bilder antiken Lebens*, 1843. Taf. xii.

*Lajodice Collection.* Juggler performing with six balls.

*Thorwaldsen Collection.* Gerhard, *Auserlesene Griechische Vasenbilder*, 297, 298 (see fig. 4).

*Agrigentum.* Panofka, *Bilder antiken Lebens*, 1843. Taf. xix.

*Nola.* Lekythos in British Museum (see fig. 3).

## WALL PAINTINGS :

*Beni-Hassan* (see figs. 1 and 2). Wilkinson, J. G., *Manners and Customs of the Ancient Egyptians*, Lond., 1837. Vol. II., p. 429.

*Rome.* Thermæ of Titus.

## MANUSCRIPTS :

*British Museum.* (i.) Tib. C. VI., fol. 30b (see fig. 8). Attendant of King David playing with three balls and three knives; Eleventh Century Life of Christ. Strutt, *Sports and Pastimes*.

(ii.) Claud. B. IV., f. 102 and f. 35b (see figs. 9 and 10). Eleventh Century, Ælfric's Paraphrase of the Bible.

(iii.) Harl. 4951, f. 298b. Man juggling with six balls (see fig. 11).

(iv.) Lansd. 420, f. 12b. Animal standing on hind legs and juggling with three knives, two in the air and one on left paw. Thirteenth Century Psalter.

## COINS:

*Terina.* Silver coin of Terina in Royal Cabinet of Coins, Berlin. Figure of Nike juggling with two little round stones.

*Archæologische Zeitung*, 1869. Taf. 23, No. 16, p. 101.

*Larissa.*, Millingen, *Ancient Unedited Coins*, 1837, pl. 1, No. 26.

*Byzantine.* Mercurialis, *De Arte Gymnastica*. Amstelodami, 1672, p. 132 (see fig. 7).

ARTHUR WATSON.



## Buddh Gaya.

*Illustrated from photographs taken by the writer in 1901.*

OF all the interesting Buddhist remains to be seen in India, Buddh Gaya, lying some seven miles from Gayā itself, a town a few hours south by rail from Patnā, is probably the most interesting.

Perhaps all readers may not recollect the touching story of Guatama, the gentle Sākyan prince who, at the age of six and thirty, became the Buddh—that is to say, the Wise or Enlightened One, and who was the founder of a system whose votaries rival, according to some authorities surpass in numbers, the followers of One greater even than he. How (his birth heralded by miraculous portents) this son of the ruler of a small kingdom in the north of Oudh was reared in the strictest seclusion within the precincts of his father's palace at Kapilavastu; how, in his twenty-ninth year a divine being appeared to him on four separate occasions in the different guises of old age, sickness, asceticism, and death, thus engaging his sympathies with the suffering and sorrow of which he had heretofore been ignorant; how weighed down with pity for human woe, and filled with deep religious longings, he stole away in the middle of the night, not daring to clasp his newly-born son in his arms nor to look too long on the beautiful face of his sleeping wife, lest these things might prove a fresh tie to the world which he had decided to renounce; how for years he vainly sought for peace under the tutelage of Hindū teachers and in the practice of asceticism; how at last, sitting under a tree in sad meditation, full enlightenment came to him; how he went forthwith to Benāres, the centre of Hindūism, and preached his doctrines there, gaining disciples who followed in his steps; how, after a life spent in advocating universal love to humanity, kindness to animals, and the repression of all earthly longings, he died at Kusinagara, having attained a ripe old age.

These four places—Kapilavastu, Buddh Gaya, Benāres, and Kusinagara, are situated in what may be described as the Buddhist holy land, a district of about two hundred square miles in extent,

comprising the modern Oudh, Benāres, and, according to some authorities, a part of the state of Gualior, as well as the ancient kingdom of Magadha, now known as Behar, which name, being derived from Vihāra, a Buddhist monastery, proves its connection with the faith of Guatama.

Neither Kusinagara nor Kapilavastu have been positively identified. The former is generally supposed to be the modern Hurdwar, in Gorakpur, whilst three or four sites are mentioned

in connection with Kapilavastu, some antiquaries believing that it was Ayodha, the old capital of Oudh; others, again, maintaining its identity with Buila, an insignificant village standing almost under the shadow of the mountains of Nepāl; whilst yet a third party assert that it is Nagara, whose Rajput chief still bears the surname of Guatama.

Benāres is still, as every one knows, the centre of Hindūism, and in regard to Buddh Gayā or Mahā Bodhi, there can be no difference of opinion, for it has been marked out for over two thousand years by notable buildings, consisting of topes

or temples, vihāras, stūpas—a word bearing different meanings, but in this instance signifying memorials raised by pilgrims; a Buddhist rail which at one time surrounded the principal temple, and a *lat*, or engraved pillar, all grouped round the sacred Bodhi, or Tree of Wisdom, under whose shade Guatama became the Enlightened One. These buildings owe their foundation to Aśoka, 272-238 B.C., a grandson of Chandragupta (the Sandrocottus of the Greek historians), and aptly called the Constantine of Buddhism, having early in his reign become a convert to that faith, which he established as the religion of the state, causing it by his missionary efforts



Fig. 1.—Amara's Temple (restored).

to spread to Ceylon and various remote parts of India, where it had hitherto been unknown.

That Buddh Gayā was at one time a place of considerable importance is proved by the account given of it in the seventh century A.D. by the Chinese traveller Hiouen Thsang. "Going west from Pragbodhi," he writes, "we came to the Bodhi tree; this is surrounded by a brick wall, and is about five hundred paces round. Within the wall sacred traces touch one another in all directions. In one place there are Stūpas, in another Vihāras; in the middle of the enclosure is the Bodhi tree, under which is a diamond throne called Bodhi-manda. On this Buddha sat and attained the holy path of perfect wisdom. . . . East of the tree is a Vihāra, about 160 or 170 ft. high, built of blue tiles covered with chunam" (lime mixed with white of egg) "all the niches in the different stories holding golden figures. The four sides of the buildings are covered with ornamental work, and the whole is surrounded by a gilded Ama-laka fruit. To the right and left of the gate are niches: in the left is a figure of Avalokitesvara Bodhisattva,<sup>1</sup> and in the right a figure of Maitreya.<sup>1</sup> On the site of the present Vihāra, Asoka had first built a small Vihāra.

Afterwards a Brahmin, who became a Buddhist, reconstructed it on a larger scale. Not far to the south of the tree is a Stūpa about a hundred feet high, built by King Asoka; to the east of the tree is a place marked by two Stūpas, where Māra<sup>2</sup> tempted Guatama to become a universal monarch; to the north-west is a Vihāra, in which is an image of Kāsyapa Buddha,<sup>3</sup> noted for its miraculous qualities. . . . On the left bank" (of the lake where dwelt the serpent Mućalinda) "is a small Vihāra. Formerly, when Tathāgata<sup>4</sup>



Fig. 2.—Temple dating from time of Asoka.

<sup>1</sup> Avalokitasvara and Maitreya, meaning "The Lord who looks down from on high" and "The Spirit of Kindness," are, according to Rhys Davids, two Buddhas expected in the world at a later date.

<sup>2</sup> Māra is the "Evil One."

<sup>3</sup> One of three brothers, founders of a rival sect, but who became disciples of Guatama.

<sup>4</sup> An epithet applied to Buddha, meaning, "He who comes and goes as his predecessors."

acquired complete enlightenment, he sat here for seven days in perfect composure and ecstatic contemplation, while Mućalinda protected him with his folds wound seven times round his body. . . . To the south of Mućalinda's tank is a Stupa which indicates the spot where Kāsyapa, having embarked in a boat to save Buddha during an inundation, saw the Lord of the World walking on the water as on land."

The destroying hand of time, the earth-worm which, as Darwin has shown us, patiently and persistently covers up the relics of antiquity, the neglect into which all things connected with Buddhism fell in the ninth and tenth centuries A.D. when



Fig. 3.—Buddhist rail, dating from third century B.C.

that faith, the dominant one in India for over a thousand years, became south of Nepāl practically extinct, have caused a great diminution in the number of the buildings which once surrounded the Bodhi, the last remnants of which were blown down in 1876. This tree was, however, probably only an offshoot of the original one, traces of which General Sir A. Cunningham believes that he discovered thirty feet below the surface of the soil. A cutting from it, however, planted 250 B.C. at Anurādhapura, Ceylon, still flourishes—the oldest historical tree in the world—being held in great reverence by the Buddhists of the island, who call it the *Mahā Jayā Sri Bodinagahawane*, or the great, victorious, illustrious

tree of wisdom. Thus it will be seen that the Singhalese whose language is derived from Pāli, which bears about the same relation to Sanscrit as does Italian to Latin, still keep to at any rate an adaptation of the old name, whilst in India, where the tree is also, though for different reasons, held sacred, it is known as the *pipal*, its scientific name being *ficus religiosa*.

But though Buddh Gayā has fallen from its first estate, the carven fragments built into a neighbouring farm-yard, the collection in the little museum near the entrance to the dāk-bungalow, showing the fate of much on which, while still *in situ*, the eyes of Hiouen Thsang and other early travellers and pilgrims



Fig. 4.—Stūpas at Buddh Gayā.

rested, yet it is even at present the most considerable Buddhist monument in India—the “Jerusalem of the Buddhists.” The temple at Bharhut has long disappeared, the noble rail which once encircled it being now in the Calcutta Museum. Madras and London hold all that is left of Amrāvati; the ruins of Gāndhāra and Tīrthut have for the most part found somewhat similar resting-places. The Bhilsa topes are lone and desolate; Buddh Gayā only is still alive. A fine bell presented by Burman devotees a few years ago stands behind the temple; the yellow-robed monks from Ceylon and elsewhere flock thither with their simple offerings of flowers and fruit, for the religion of the merciful

Guatama forbids the sacrifice of any creature breathing the breath of life. Yes, Buddh Gayā is not a ruin only, "useless and piteous, feebly and fondly garrulous of better days."

And yet for centuries it was that and nothing more, lying, with the exception of its highest towers, many feet below the then level of the ground, and overgrown with the rank vegetation of the tropics. It was not till 1863 that, at the instance of Sir A. Cunningham, excavations were begun under the superintendence of Major Beale, followed by some Burmese clearings which may be described as a mere scratching of the surface of the soil. So little was done in fact, that Dr. Lala Mitra, of Calcutta, in a book on the subject of Buddh Gayā, published in 1878, says that the only relics which had come to light were the foundations of the railings, some small temples, Buddhist statues, and a few votive stūpas. Most of the small stūpas had been thrown down, but were restored in the seventies by Mr. Begler, who then had charge of the work. Probably the most important discovery, one made by Sir A. Cunningham himself, was the remains of the original temple of Aśoka, over which that of the Brāhman Amara was built, and which contained the Bodhi-māṇḍa throne alluded to by Hiouen Thsang, both being identified by their representations on the Bharhut rail, which was of a similar or perhaps slightly later date than Buddh Gayā. This was the throne on which Guatama was believed to have sat in meditation, and where he resisted the temptations of the Evil One, who sought to lure him from "The Noble Eight-fold Path"<sup>1</sup> which he had chosen to tread, by promises of universal monarchy and limitless wealth, and then, finding these of no avail, had tried the effects of threats and, later, of attempts at destruction. These, too, were ineffectual, neither stormy wind which shook the whole world with its fury, nor "the thunder-cloud of spirits," nor the deadly weapons of hell having power to injure that charmed life.

The present great temple (fig. 1), pictures of which, before its restoration, can be seen in General Sir A. Cunningham's *Mahā Bodhi*, Sir Monier Monier-Williams' *Buddhism in its Connection with Brāhmanism and Hindūism*, and in Mr. W. S. Caine's *Picturesque India*, was, to quote the last-named writer, "a straight-lined, nine-storied temple, unique as far as India is concerned,

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<sup>1</sup> The Eight-fold Path consists of the paths of (1) Right belief; (2) Right aims; (3) Right speech; (4) Right actions; (5) Right means of livelihood; (6) Right endeavour; (7) Right mindfulness; (8) Right meditation.

though there are many like it of later date in China and Thibet. It differs entirely from the older and purer Buddhist architecture to be found near Bhopal and at Sārnāth, near Benāres, which are six hundred or seven hundred years older. . . . This noble temple is 160 ft. high. Its base is oblong and the top square. The wall is 15 ft. thick." These proportions, with the exception of the height, which, as Sir Monier Williams makes it, is now 176 ft., still exist, but, as will be seen from the photograph, the tower has been restored in a way which gives it a very modern appearance, quite out of keeping with the ancient remains scattered around, "the record



Fig. 5.—Archway, with a lat of Asoka's time in the distance.

of their years written so visibly," and in striking contrast to the smaller temple (fig. 2) to be seen at a short distance to the north-east, which is believed to date from the time of Aśoka, and contains a standing figure of Buddha. Judging from the dilapidated condition in which Sir A. Cunningham found the tower built by Amara, restoration was evidently a necessity, but, looking "on this picture and on that," one cannot but lament that such a necessity arose.

Mr. Caine considered that the special historical interest of this building came "from the fact that it was erected by a

Brāhmaṇ for Buddhist purposes, when the Buddhist<sup>1</sup> and Brāhmaṇ religions were in doubtful balance for supremacy in India.” But there is nothing so remarkable in this, if Hiouen Thsang’s statement that Amara became a convert to Buddhism be correct. Indeed, as Mr. James Prinsep, Sir Monier Monier-Williams, and Prof. Rhys Davids point out, Buddhism is scarcely a religion in itself, but in the words of the last-named authority, should rather be called “The Buddhist Sect of Brāhmaṇism.” A reference to some of the Buddhist sacred books goes far to confirm this view, as, for instance, the following quotation :—

“ Not by plaited hair or family does a man become a Brāhmaṇ ;  
In whom is truth and righteousness, is joy and Brāhmaṇism ; ”

and again :—

“ He, who though he has committed no offence,  
Endures reproaches, bonds and stripes,  
And out of much endurance  
Makes for himself a mighty army,  
He it is I call a Brāhmaṇ.”

We also find Aśoka the founder of numberless temples and pillars, vihāras and rails, the devotee who sent his own son and daughter as missionaries to Ceylon, speaking of himself as “the delight of the gods.” Even now in many Singhalese Buddhist temples a small figure of Viṣṇu the Preserver, the second person of the Hindū Trinity, is to be seen side by side with the gigantic one of Guatama. Brāhmaṇism, however, should here rather be called Hindūism, since the former faith is purely monotheistic, acknowledging in Brāhmaṇā himself the one and only supreme being, whereas in Hindūism the gods are almost without number, as all the elements and such abstractions as beauty, good fortune, and wisdom have presiding deities of their own.

Amongst the interesting objects at Buddh Gayā, perhaps the most interesting is the portion of the rail still in existence (fig. 3), it being one of the oldest—if not the oldest—sculptured monument in India, since it dates from the time of Aśoka, as the inscriptions engraved on its pillars prove ; and what may be called “the stone age” of Indian religious architecture had its beginning in the reign of that monarch, wood, and wood only, having been previously used. Its sculpture is of a much more primitive and simple kind than is to be found on any other known rails, having

<sup>1</sup> Buddhism has been described as atheism, but if so, it is an atheism which recalls the lines of Matthew Arnold :—

“ Hath man no second life ? Pitch this one high ;  
Sits there no judge in Heaven our sins to see ?  
More strictly then the inward judge obey.”

none of the elaboration of detail belonging to those of Sāñchi, near Bhopal, Amarāvati, or even of Bharhut, and this alone seems to point to the more remote date of its erection. The subjects depicted on its medallions and elsewhere are of great variety, including representations of tree and serpent worship universal at one time in India; so, at least, says Mr. James Fergusson, "the Ruskin of India." It seems daring beyond measure to question the dictum of such a "master"; but is it not possible that the tree represented with worshippers kneeling before it may be the Bodhi, sacred in the eyes of the followers of Guatama, as is the Cross in those of the followers of Christ? And may not the serpent be the snake-king Muçalinda, who twined his folds seven times round the honoured form of "The Enlightened One"?;



Fig. 6.—Buddhist remains.

both tree and snake, however, being doubtless adaptations of old superstitions.

Scenes from Hindū mythology find a place as well, which goes far to prove that Mr. Prinsep, Sir Monier Monier-Williams, and Prof. Rhys Davids have formed a correct opinion in considering that Buddhism, to quote the first-named Orientalist, "was only a reform of the worst features of Brāhmanism, a dissent from the greater part of their metaphysics and sophistry, without an absolute relinquishment of a belief in their gods." Here, again, the word Hindūism should be substituted for the more popular one of Brāhmanism, which is generally applied to all forms of the religion of the Hindūs. On one of the pillars at Buddh Gayā is seen Lākshmi, or Sri, the goddess of plenty or good fortune, and wife of Vishṇu the Preserver; the harper of Indra, the supreme

deity of the Hindū theology, is also represented, and, yet again, a *deva*, or angelic being, with a garland in his outstretched hands, and flying over the battlements of a city towards the Bodhi, before which two worshippers kneel in adoration.

As is natural, there are many subjects illustrating the sect or creed of Guatama—the tree of wisdom, surrounded by wreaths of flowers and by umbrellas, the sign of royalty; various Buddhist symbols, the *Tri-ratna* (or three gems), the emblem of the Trinity; the *dhārma-chakra*, the wheel of the law, or, as Prof. Rhys Davids translates it, of righteousness; and the *loftus*, also sacred, probably, as Sir Monier Williams points out, because it is of the shape of a wheel, signifying the endless cycles of existence in which Buddhists believe; or else because its position, floating on a placid sheet of water, is suggestive of the peace of Nirvāna or nothingness, as some authorities have it, whilst others assert that it is only freedom from vain desires and longings.

Some of the sculpture is, without doubt, symbolical, such as the winged elephants, a figure half human and half flowers, whilst others are entirely secular. Amongst these are a boat scene, oxen ploughing, a cow and calf, and even, on one of the inner medallions, two men engaged in playing chess, a game which at one time none doubted was other than of Indian origin, though it has since been proved that it was one of the pastimes of the Egypt of the Pharaohs. The rail, which was once 130 ft. by 100 ft. in circumference, is now much ruined, but the height is in accordance with the measurements given by Hiouen Thsang more than a thousand years ago, for the coping is 1 ft. 2 ins., the plinth 2 ft. 2 ins., and the pillars 6 ft. 8 ins., making the "about ten feet" of the Chinese traveller. On the outer faces of the coping the ornamentation consists of wreaths, and on the bases there are to be found inscriptions of the Aśoka period, though many of the pillars bear characters of a later date. As in the days of Hiouen Thsang, "sacred traces touch one another in all directions. In one place there are stūpas (fig. 4), in another vihāras." Stūpas are by Fergusson divided into two classes: "first, the true stupas or towers erected to commemorate some event or mark some sacred spot dear to the followers of the religion of Buddha; secondly, Dāgobas<sup>1</sup> containing the relics of Buddha or of some Buddhist saint." The stūpas at Buddh Gayā are considered by most of the best authorities to be entirely of the former

<sup>1</sup> Properly *dāgabas*, from *dhatu*, a relic, and *garbhā*, a receptacle.

class, having been, it is supposed, raised to commemorate the visits of different pilgrims, the large being the gift of the wealthy, the smaller ones of the poor. These memorials are for the most part semi-globular in shape, the reason probably being that given to the writer by a Buddhist devotee : "they represent the half of a bubble," he said, "the bubble which men call life."

A glimpse is given in fig. 5 of one of the *stambhas*, or *lats*, of Asoka, which can be seen between and beyond the columns of the stone archway. These are pillars bearing inscriptions, and in some instances surmounted by capitals, as instanced by those of Sankissa and Tirhut, drawings from which made by Sir A. Cunningham and Major Kittoe are reproduced in Fergusson's *Eastern and Indian Architecture*, p. 54. The author of that most valuable and interesting book says : "The oldest authentic examples of these *lats* that we are acquainted with are those which King Asoka set up in the twenty-seventh year after his consecration—the thirty-first of his reign—to bear inscriptions conveying to his subjects the leading doctrines of the new faith he had adopted. The rock-cut edicts of the same king are dated in his twelfth year, and convey in a less condensed form the same information—Buddhism without Buddha—but inculcating respect to parents and priests, kindness and charity to all men, and, above all, tenderness to animals."

In addition to its antiquarian charm, Buddh Gayā has another in the quietude and peacefulness of its situation, far from the busy haunts of men. A very oasis in the desert it seems on reaching it after the drive from Gayā along a dry and sun-baked road. Trees free from grime and dust are ranged like faithful sentinels around the old buildings which have stood for over two thousand years ; where the ground is not covered with "sacred traces," the grass, watered by careful hands, grows as green as Indian grass can ever grow, at the foot of stūpa and of rail. The whole place seems to accord with the memory of one of whom Barthélemy Saint Hilaire has truly said, "I do not hesitate to add that, with the exception of Christ alone, there is not amongst the founders of religion, a figure purer nor more touching than that of the Buddh."

MARY F. A. TENCH, F.A.I.



Fig. 1.—Opening of the Manton Barrow. The beginning.

## Notes on the Opening of a Bronze Age Barrow at Manton, near Marlborough.<sup>1</sup>

IT would be difficult to find in all England a more picturesque old place than Marlborough, or one surrounded by country more charming and diversified. The great forest of Savernake with its unrivalled avenue, its magnificent timber, its lovely glades, and the wide open Wiltshire Downs with their delightful sense of space and freedom, are both equally within reach of the lucky Marlburian. And, to give an added charm to all its beauty, the country vibrates with great historic and even greater pre-historic interests.

To speak only of these latter that have drifted down to us through the ages: there are the flint tools of mysterious

<sup>1</sup>The barrow was opened by Mr. B. Howard Cunnington, but the article is by Mrs. M. E. Cunnington.

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palæolithic men from the gravels of Savernake Forest, the stupendous and no less mysterious Avebury Temple and Silbury Hill, the cromlechs and the barrows—derelicts stranded from the unfathomed depths of time.

It is the human element in these relics of the past that make them of such surpassing interest—even of fascination to us; they are the labours of human hands, the creations of human brains, the embodiment of the ideas and of the aspirations, the hopes and the fears of men and women like and yet unlike ourselves—our predecessors in the land, if not actually our ancestors.

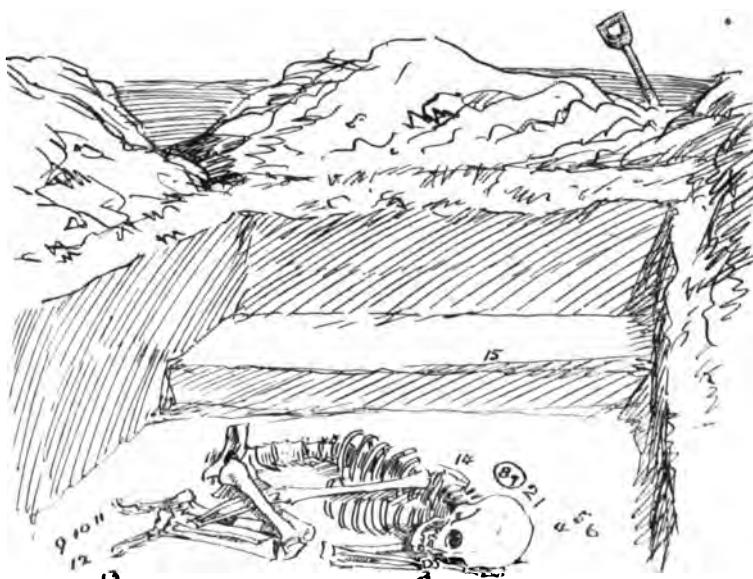


Fig. 2.—Sketch of Skeleton found in the Manton Barrow, showing position of grave goods.

(Drawn by L. Ravenhill.)

Though less imposing than the greater works, the barrows are almost of greater fascination and of more poignant interest, because in these we get the most intimate, the most touching, and the most personal and human interest. Paradoxical as it sounds, it is yet true that the burial mounds of the dead have given us almost the only glimpse we have been able to obtain into the manner and conditions of life of the people who built them, and are the source from whence nearly all the little we know about these people has been gleaned.

### 30 *Notes on the Opening of a Barrow at Manton.*

A little over a mile from Marlborough, in the parish of Manton, and about four and a half miles in a straight line from the great

Temple of Avebury, there lies a barrow beautifully, but not conspicuously situated about midway down the hillside that slopes gently with a southerly aspect to the river Kennet.

At the opening of this barrow in October, 1906, it was the writer's pleasure and privilege to assist.

The barrow has suffered much through the action of the plough during the many years that it has been under cultivation, and already it could easily have escaped the notice of anyone not on the look-out for it. A few more years of continued ploughing, and all trace of its existence would have vanished for ever, and its contents have been scattered and unrecognised. The knowledge of the danger impending to any relics that it might contain doubtless influenced Dr. Blake Maurice, of Marlborough, who is the landowner, and by whose kind permission and assistance it has been opened, in his determination to have it investigated before it was too late, and archaeologists are indebted to him for his timely and considerate action.

The field in which it lies is known as Barrow Field or Piece, and seems to have been so called from time immemorial. That



Fig. 3.—Amber Pommel of Bronze Dagger.  
Enlarged twice linear.



Fig. 4.—Bronze Dagger Blade.  
Scale  $\frac{1}{2}$  linear.

it should thus have imposed its name upon the land in a neighbourhood where barrows are familiar objects, and where, formerly, they were even more numerous than they are to-day, is interesting as affording evidence of its former size and importance ; it suggests that this barrow must, for some reason, have been thought of a little more consequence than most of its fellows. It recalls to mind the interesting and curious story told of the cairn near Mold, from which came the gold corselet now in the British Museum, and other tales analogous to it and equally weird. Is it possible that through the long centuries here also lingered a dim memory, enshrined in tradition, of some great deed or of a great and loving veneration ? though nothing more tangible now remains than the vague sense of interest and importance that the name implies.

A slight natural swell or undulation appears to have been taken advantage of on which to build the mound, and that, together with the levelling and contortion to which it has been subjected, gives it somewhat the appearance of a long barrow, and makes it impossible to say with any exactitude what the original size and shape of the mound had been, except that it was of the round barrow type, and of a very considerable size.

This large, unshapely and scattered mound was attacked by means of a trench 4 ft. wide cut from the south-westerly extremity towards the north-east, and designed to strike through its centre ; subsequently other trenches were cut towards the east and south, and the whole of the central part of the barrow was thrown over in the hope, that proved futile, of finding secondary interments. To lessen the risk of objects from the ploughed surface becoming confused with the undisturbed material of the barrow, the soil to a depth of a foot was removed along this trench before the deeper digging was done. At the highest point of the barrow the depth to the undisturbed chalk was only 3 ft. 9 ins. Irregular layers of yellowish colour, that appeared to be the result of burning, were



Fig. 5.—Earthenware (?) Stud. Enlarged twice linear.

## 32 *Notes on the Opening of a Barrow at Manton.*

noticed throughout the mound. It was suggested that these might have been caused by bush fires that had swept over the ground at times when it was covered with gorse and undergrowth, but some of the layers were too deep and all too irregular to admit readily of this explanation, unless we allow that the mound was added to at many subsequent dates.

One really well worked flint arrow-head was picked up in the barrow on the old ground level, but besides this few stray objects of interest came to light during the digging; a few worked flints such as may be picked up on the surface of the field, a few flints and pieces of sarcen stone that had been subjected to heat, a few bones and teeth of animals, and a few scattered fragments of charcoal were the only finds, in spite of a careful watch. It is somewhat remarkable that only one fragment of pottery was found in the whole barrow, and this was of doubtful age.

The interment was reached 34 ft. from the beginning of the first trench. Presuming that the mound was originally circular, its diameter appears to have been about 66 ft., so that the burial had taken place as nearly as possible at its centre.

Considering the mutilated condition of the barrow, there was a considerable element of good luck in the fact that the skeleton was discovered to lie exactly in the centre of the trench.

The interment proved to be that of the unburnt skeleton of an adult, lying in a crouched position, and surrounded by an unusual number and variety of grave goods.

From 1 ft. to 1 ft. 6 ins. in front of the skeleton there were about two spadefuls of clayey soil full of bones, too much broken and decayed to admit of any identification. It seems probable that this bony mass was the remnant of a food offering that had been made for the benefit of the departed; the bones had certainly been broken into small pieces of a few inches in length before they had been put in the ground.

The skeleton lay on its left side with the knees drawn up to the chin, the left hand under the head, the other close to the knees, and head towards the south-east—or, to be more accurate, that was the direction of the axis of the body, for the head was much bent forward and pressed down towards the breast bone.

The bones apparently all lay in their natural positions, with only such falling together and crushing as would result from decay and the pressure of the earth above. Unfortunately, they were considerably decayed, and, although their positions could be

clearly traced as they lay in the ground, many of them fell at once to powder when touched. The skull had been crushed into fragments, and much of it was in a powdery condition.

The body seems to have been placed on the old ground level with no grave or cist to protect it, and without any large stones or flints round it. From the nature of the surrounding soil, however, it seems probable that the body had been completely covered over with turfs, and these may have been intended to serve, in some measure, as a protection in the absence of any other form of cist. The skeleton was at a depth of only 2 ft. 6 ins. below the present surface; it had been so contracted as to only occupy a space 3 ft. 2 ins. long by 2 ft. wide.



Fig. 6.—Lignite Bead, ornamented with gold caps and bands.  
Enlarged twice linear.

The following objects were found to have been placed beside the dead; for what purpose they were there, or of what they are significant, we can only conjecture. The exact positions in which they were found will be readily understood by reference to the numbers and to the accompanying sketch (fig. 2).

No. 1. A pommel of dark amber much decayed. On each side are two holes for rivets. It was found near, and is believed to have been the pommel to the handle of the small bronze blade number 2. Length 1 $\frac{1}{2}$  ins. (fig. 3).

No. 2. A small bronze blade, length  $\frac{1}{2}$  in. (fig. 4).

No. 3. Stud of earthenware (?) found close to neck of skeleton. Diameter  $1\frac{1}{8}$  in. (fig. 5).

No. 4. Spherical bead of lignite, capped at each end by thin gold caps and encircled by three gold bands. Each cap and each band

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has three parallel lines engraved round it. The core has incised lines encircling it corresponding to the lines on the gold. The bead has a hole bored through it very large in proportion to its size, the diameter of the hole being  $\frac{1}{4}$  of an inch, or nearly half of the diameter of the bead. The edges of the caps are beaten over inside the hole. Diameter of bead  $\frac{5}{8}$  in. (fig. 6).

No. 5. A disc of red amber framed in borders of thin gold. The gold borders are engraved with six concentric accurately drawn lines. There are a number of depressed dots placed with great care at regular intervals of  $\frac{1}{2}$  in. apart in the lines. Both sides

are alike, and the disc is slightly convex, the rim being  $\frac{3}{8}$  of an in. in thickness and has two parallel incised lines round it. The two borders are separate pieces of gold, and one of the lines round the rim has been taken advantage of to join the two together; so skilfully has this been done that in some places the join is not easy to detect. There



Fig. 7.—Amber Disc in gold setting. Enlarged twice linear.

are two holes bored in the rim, and these seem to have been in connection with some arrangement for suspension. Diameter of disc  $1\frac{1}{8}$  in. (fig. 7).

No. 6. A "Lancet." It consists now of two hollow oblong sheaths of thin gold, into one of which is inserted a small bronze blade. When complete, this curious little instrument probably consisted of a core of wood into which was inserted the bronze blade, the wood being encased in the thin sheaths of gold. The smaller, or handle end, has two holes for rivets, evidently intended to fasten the gold securely on to the wooden core; the other sheath has no rivet holes, but was probably kept in place by means of the

blade. There is no doubt as to the relative position of the two sheaths; they were found lying exactly as here represented, touching each other with the little bronze blade still in place. The blade has no appearance of ever having been broken, but is of the original size and shape. The smaller, or handle end, is enriched by bands of incised lines; each band has three lines, and there are five bands. The blade end is similarly treated, but there are seven bands instead of five. The lines are drawn with great precision. Length respectively of sheaths,  $\frac{1}{2}$  and  $\frac{5}{8}$  in. (fig. 8).

No. 6A. End of sheath showing rivet holes (fig. 9).

No. 7. One hundred and fifty small flat circular beads of jet or shale (only one hundred and forty-four are represented here, as six are preserved in a piece of clay, as found (fig. 10).

No. 7A. Largest bead (fig. 10).

No. 7B. Smallest bead (fig. 10).

No. 7C. Fossil (?) used as a bead (fig. 10).

No. 8. Five small much decayed amber beads. Not illustrated.

No. 9. Small square tanged bronze awl, length 2 ins. (fig. 11).

No. 10. Small tanged bronze awl. Curiously the two points are in wonderful preservation and quite sharp, while the central part is much decayed. Length  $1\frac{5}{8}$  ins. (fig. 11).

No. 11. Tanged awl of bronze, length  $3\frac{1}{2}$  ins. (fig. 11).

No. 12. Small bronze dagger blade. It is too much corroded to see any ornamentation if it ever had any. The two rivets are still in it. Length  $1\frac{3}{4}$  ins. (fig. 4).

No. 13. Three beads found together at the feet of the skeleton. 13A is of black shale or jet, and fluted; 13B is of some pinkish substance resembling soft stone. It is irregularly shaped, and has such a large perforation as to be almost better described as



Fig. 8.—Bronze Lancet in gold mounting.  
Enlarged twice linear.

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a ring than as a bead ; the third is white and very soft and fragile, and much resembles chalk in substance. This last was in fragments and is not illustrated (fig. 10).

No. 14. A perfect specimen of a "Grape" Cup. It has five rows of knobs, and seventeen small perforations placed at irregular distances. The perforations are placed between the second row of knobs, and as the knobs are not very regular, a hole seems to have been made only between such as afforded a convenient space. The ware is brownish outside, but where chipped it shows quite black. Height  $2\frac{1}{8}$  ins., rim diameter 2 ins., base diameter  $2\frac{1}{4}$  ins. (fig. 12).

No. 15. The small rude cup-like vase (fig. 13) should perhaps be classed as belonging to the type known as "incense cups." It is decorated with a series of small oblong punctures in would-be

vertical rows ; the rows are fairly straight at first, but the artist seems soon to have got into difficulties, and the lines become increasingly slanting until they are at such an angle that they never reach the bottom at all, and are allowed half way down the side to merge into the other lines. The more perfect portion of the rim is  $\frac{1}{3}$  of an in. in width, and has been decorated with a chevron pattern of lines drawn from edge to edge ; the triangular spaces between the lines

Fig. 9.—End view of Sheath of Lancet, showing rivet holes.  
Enlarged twice linear.



have punctured dots in them, and these dots and lines appear to have been filled in with some white stuff as if for the purpose of making the pattern stand out more clearly. Canon Greenwell mentions a somewhat similar case, where a pattern seems to have been emphasised by means of a white substance filling in the lines on an incense cup from a barrow at Aldbourne, Wilts. One half of the cup is much more crumbly and decayed than the other ; from this part the white filling is absent and the edges are blackened as if it had been in a fire, and more affected by it on one side than the other. It would seem that the crudeness of the ornamentation could only have been the result of sheer carelessness, or of an intelligence and skill equal to that of a child.

No. 16. Piece of clay showing impressed pattern of cloth (fig. 14).

Nine feet almost due south of the skeleton, and 1 ft. 2 ins. below the present surface, a vessel of the cinerary urn type (fig. 15) was disclosed. It had been crushed into several pieces by the weight of the earth above, and was also slightly damaged by the workman's pick; it has, however, been repaired, and is now complete.



Fig. 10.—Jet Necklace and Beads. Scale  $\frac{1}{2}$  linear.

It stood in an upright position, but with no signs of ashes or of burnt material of any sort inside it, nor was there any sign of an interment, burnt or unburnt, near it. Immediately beneath it the earth was a little reddened and discoloured as if by fire, and there were a few specks of charcoal; but the traces of fire were slight, and quite local. The vessel might be chosen as

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typical of a cinerary urn from its general shape and heavy overhanging rim, which latter feature Canon Greenwell says may be regarded as the principal characteristic of this class of urn. But in spite of its form, as it contained no bones or ashes, one is forced to the conclusion that it may have served the purpose of a food vessel, and that it had probably contained some form of food offering made to the dead at some time subsequent to the burial, and during or after the piling up of the barrow.

There are several recorded instances where urns of a characteristic cinerary type have apparently been used to contain food offerings instead of the more usual form of food vessel or drinking cup; there are also instances where the food offering appears to have been placed at a considerable distance from the resting-place of him to whose service it was dedicated.



Fig. 11.—Three Bronze Awls. Scale  $\frac{1}{2}$  linear.

About a foot beneath the urn there were a few broken and much decayed bones, about one half in quantity and similar in character to those found in front of the skeleton; this gave rise to the hope that there was another interment somewhere near, but the hope proved groundless, and it seems possible that this had also been a food offering of a date later than that of the burial.

The Grape Cup was found behind the neck within a few inches of the shoulders—so close, indeed, that some of the vertebrae had to be disturbed before it could be removed with safety. It was lying on its side tilted towards the skeleton; it had, however, probably been placed in an upright position, and only tilted forward as the bones collapsed.

The incense cup was also at the back of the skeleton; it was

a foot to 18 ins. behind the Grape Cup on a slightly higher level, and apparently must have been placed there after the body had been at least partially buried.

The dagger blade lay some 3 ins. in front of the feet. Vestiges of its wooden handle were discernible, and fragments of the wood still adhered to the rivets. The handle had been about 4 ins. in length, and thus only long enough to admit of its being grasped in the hand. The three bronze awls were close together



Fig. 12.—Grape Cup Urn. Scale  $\frac{1}{2}$  linear.

behind the dagger, to the front of which were the three single beads. The stud was near the chin, in such a position as at once to suggest that it had been used to fasten a garment of some sort round the neck.

Lying near each other, and from 6 to 8 ins. from the head, were the disc of gold and amber, the spherical bead, the gold handled lancet, a small bronze blade and amber pommel, and the jet and amber beads. The beads had certainly been threaded together, and lay in rows embedded in the clay ; the rows lay over one another

as though the string of beads had been deposited in a little heap and not laid out in any order. They were not round the neck. Some of the beads were stained with bronze from actual contact with the small bronze blade.

The ground immediately above and beneath the skeleton was of a clayey and highly tenacious substance, and very favourable for receiving and retaining impressions. This clay was first loosened with a small sharp mason's trowel, and then removed with the hand. On the clay that had been in contact with the skeleton, both on the upper and the under side, a distinctly reticulated pattern was quite plainly visible. Apparently the body had been wrapped in some coarsely woven material, and



Fig. 13.—Incense Cup. Scale  $\frac{1}{2}$  linear.

though nearly every particle of this cloth had disappeared, a visible proof of its former presence was afforded by the impression that its threads had left on the tell-tale clay. A minute fragment or two of the actual cloth, or rather casts of the cloth formed by the deposit of carbonate of lime, have been preserved.

The impress of the cloth extended beyond the head, and whether placed there singly or as forming part of a head-dress, the objects described as found together by the head were also within the area of the cloth. There were vestiges of wood round the head, and in places the fibre of the wood could be seen resting on the impress of the cloth. Of what extent this wood had been, and what its purpose, it was not found possible to determine; it might have

been a piece of wood placed over and about the head possibly with the idea of protection to it and to the accompanying relics. It was interesting to notice that there had been two qualities of cloth used, one considerably coarser than the other, and it is mainly of the coarser one that fragments are preserved.

On removing the bones it was noticed that the ground immediately beneath the skeleton and about the head was stained a reddish colour. Dr. C. W. Cunnington, of Hampstead, has kindly analysed the incrustation and finds it to be the hydrated peroxide of iron. Mr. T. H.

Powell, of Denmark Hill, to whom also a specimen was submitted, has kindly reported as follows:

"I have examined the red stain under the microscope, and can detect signs of wood structure, and think, therefore, the rest has completely decayed, except where the tissue has been replaced by iron rust; it might be all that is left of a flaxen garment, but I managed to detach one or two

small fragments which are rather too thick. Iron oxide has the property of replacing, and thus coarsely preserving wood and such like tissue (vegetable) and often forms a sort of cement. The stain is iron oxide. I have tested it chemically. If the barrow was on top of the chalk, the clay would certainly be highly ferruginous and the stain might very probably have been derived direct from the chalk."

The wood fibre detected by Mr. Powell came from about the



Fig. 14.—Impression of Woven Fabric in Clay.  
Enlarged twice linear.

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head, and his report thus satisfactorily accounts for the red incrustation : the vegetable fibre of the garment round the body (linen) and the wood about the head had been to some extent replaced by iron oxide from the surrounding clay, thus forming a layer or incrustation of red colour.

Previous to this discovery, there seem to have been only six recorded finds of Grape Cups. They were so named by Sir R. Colt Hoare, and re-named " nodulated cups " by Dr. Thurman, who included amongst their number a small rude urn now in the Museum at Devizes, which, though nodulated, can by no stretch of the imagination be classed as a Grape Cup. Four of these cups are in the Museum at Devizes, one is in the Bristol Museum, and one has been lost sight of. With the exception of the one at Bristol that was found in a barrow at Priddy in the neighbouring county of Somerset, they have all been found in Wiltshire barrows.

It is just a hundred years ago since the last recorded find of gold in a Bronze Age barrow in Wiltshire, and the present one makes only the eighth similar find in the county, while in the whole of the rest of England and Wales there have been scarcely as many more. Five of the gold-bearing barrows were on Salisbury Plain—one close to its edge at Upton Lovel in the valley of the Wyly, and one at Mere in the extreme west of the county, about eight miles in a straight line from Upton Lovel. All these were in South Wilts, and Dr. Thurman remarks " no objects of the precious metal are found in the barrows in North Wilts." This find at Manton seems to be the first exception to the rule.

It is worthy of note that, while only seven Grape Cups are known to have been found, and only eight Wiltshire barrows have contained gold, in three cases the Grape Cup and the gold were found associated in the same barrow.

There are in the Museum at Devizes two pendants that came from a barrow on Salisbury Plain strikingly similar to the one found at Manton—indeed, so alike are they that it seems possible that they were made by the same hands ; the only difference appears to be that those from the Plain are slightly larger, being  $1\frac{1}{2}$  ins. in diameter, and that instead of the lines of ornamentation being equi-distant, they are arranged in two bands. The arrangement of the holes for suspension and the dotted lines are identical. A pair of similar pendants now in the British Museum also came from a Wiltshire barrow. These are covered with a thin casing of

gold, but what the centre is made of is not stated; they are ornamented with a zigzag or chevron pattern. These pendants are usually, but not invariably, found in pairs. Stukeley records the finding of a single one, and describes it as a "button-like object completely covered with a film of thin gold," with a core of what he calls "earth," but what Dr. Thurman suggests was really decayed amber. In other instances somewhat similar pendants have been found singly; these pendants have been described as "ear-rings," but it is at least equally probable that they were worn round the neck or on the breast, or even on the forehead, and that their form may be symbolical—possibly of Sun worship. They have been so rarely met with, and then always with interments of evident wealth and importance, that it seems not unreasonable to suggest that they may have been symbolical badges of some sort.

The lancet (No. 6) is perhaps the most interesting and unusual of all the Manton barrow finds. The only thing at all similar to it of which there seems to be any record came from the same barrow as the pendants in the Museum at Devizes previously referred to, and is also in that Museum. In this case the small bronze blade is let into a piece of dark amber, which is bound round with four fillets of gold. These curious little cutting instruments may have been used in a ceremonial rite of some kind, or be symbolical of one so used. It is a curious coincidence that these two "lancets" should have been found with nearly identical pendants of gold and amber. It would be intensely interesting, and perhaps throw



Fig. 15.—Cinerary Urn. Scale  $\frac{1}{4}$  linear.

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a flood of light on the culture and beliefs of the Bronze Age, could we but read the riddle of these things aright.

The constant occurrence of the number three is interesting : on the disc No. 5 the concentric circles are divisible by three, the lines on the bands of ornament on the spherical bead are in threes, as are also those on the gold-handled lancet ; there were three beads of different colours and materials placed certainly not without some distinct intention at the feet of the skeleton, and together with these were the three bronze awls—differing and yet alike in their general character.

It was in one sense disappointing not to find more than one interment in the whole of this large barrow, but, on the other hand, the absence of any other is in itself suggestive, and lends itself to much interesting if not very profitable conjecture. It is just possible that there may have been others and that they have been ploughed out, a fate that not uncommonly overtakes burials in the more superficial parts of barrows ; but as the whole of the centre of the mound was turned over without result, any other burial, if one ever took place within it, could not have been in very close association with the first.

Professor Fawcett, in conjunction with Professor Reynolds, of University College, Bristol, have kindly identified the bones and teeth of animals found during the excavation of the barrow. The bones are those of the ox, sheep, deer, pig, and fox ; the teeth those of the ox, pig, and fox. The bones are few in number and fragmentary. Those of the sheep are much smaller than those of most breeds of modern sheep. The bones and teeth were, with the exception of the fox, found singly throughout the barrow, and their presence there seems to have been quite accidental. Two of the pig's teeth and several of those of the ox were found on the old ground level, and must have been lying there when the barrow was built ; the others were probably thrown in with the soil when the mound was piled up. The bones of the fox were all found together and are the remains of one skeleton. They were only a foot to sixteen inches below the present surface, and possibly—even probably—have no antiquarian interest. It is quite likely that at some time when the ground was uncultivated and covered with scrub there was a hole or burrow there into which the creature crawled and died.

The bones of the skeleton were rather small and slender, but with strong muscular attachments. The individual had suffered

from rheumatic arthritis, and had a remarkable and uncommon malformation of the nasal bones.

Dr. Beddoe has kindly made the following report on the skull and the measurements of the bones as submitted to him :—

“ BRADFORD-ON-AVON,

“ October 24th, 1906.

“ With reference to the human bones from a barrow near Marlborough which Mr. Cunnington has kindly given me an opportunity of examining, I am of opinion that they probably belonged



Fig. 16.—Opening of the Manton Barrow. The end.

to a female of considerable age. I base this opinion on the apparently small size of the cranium, the absence of prominent development of the supraciliary arches and of the muscular attachments, and the moderate stature, as deduced from the lengths of the humerus and the femur. The humerus, if, as reported to me, 12·5 inches in maximum length, would, if masculine, indicate a stature of 63·9 inches by Manouvrier's scale, but if feminine, of 62·8 inches. Pearson's figures would be 64 and 62·8 inches. The femur, of 17 $\frac{1}{4}$  inches, or 451 mm's, would yield by Manouvrier's scale 65·1 inches, or 63·6, but by Pearson's 65·4 if masculine, and 64 if feminine. The skull is not capable of being satisfactorily

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recomposed, but it appears to have been elliptic and mesocephalic ; the greatest length may have been about 170 millimeters ; the breadth, yet more difficult to estimate, may have been 130 or a little more. The bones are rather thick for a female skull. The teeth are a good deal worn down by hard food ; the mandible strong and the angle not very obtuse.

" On the whole, I conjecture that these remains belonged to a woman of considerable age, and that their period was somewhere during the latter portion of the Bronze Age.

" JOHN BEDDOE."

All the relics are now in the safe keeping of Dr. Blake Maurice, at Marlborough. It should be added that it is the intention of Dr. Blake Maurice to re-inter the skeleton, and to rebuild the mound and to plant it with trees, so that in future it shall be held sacred from the plough and still be dedicated to the memory of one who, though now nameless, must once have been numbered among the illustrious in the land.

(Mrs.) M. E. CUNNINGTON.



## Notes on Archæology and Kindred Subjects.

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### STONE CIRCLE NEAR ABERFELDY, PERTHSHIRE.

(*Collotype Frontispiece.*)

THE megalithic monument shown on the frontispiece is situated about 50 yards south of the high road from Aberfeldy to Kenmore, near a house called Croft Moraig (see Six-inch Ordnance Map of Perthshire, sheet 48 S.E.). It is four miles from Aberfeldy and two miles from Kenmore. The point where the river Lyon joins the Tay is half-a-mile to the north-west.

A plan of the monument is given in a paper by Mr. Alexander Hutcheson, F.S.A. (Scot.), in the *Proceedings of the Society of Antiquaries of Scotland*, vol. xxiii. (1889), p. 356. It consists of three concentric circles of standing stones. The inner circle is 25 ft. 6 ins. in diameter, the middle circle 41 ft. 3 ins., and the outer circle 58 ft. The largest stone is 6 ft. 6 ins. high by 4 ft. wide by 2 ft. 6 ins. thick. The photograph was taken by the late Mr. Magnus Jackson, F.S.A. (Scot.), of Perth.

### AN ANCIENT "BULL-RING."

THERE are said to be but six undoubted examples of the ancient "bull-ring" now in existence in England, but at Snitterton—a small hamlet near Matlock—in Derbyshire, is an undoubted example, which should make a seventh.

The other six, which, with one exception, are still, of course, like this, *in situ*, are at

- Loppington, in Shropshire.
- Brading, in the Isle of Wight.
- Horsham, in Sussex.
- Battle, in Sussex (buried, lately).
- Cellarhead, in Staffs.
- Kilham, in Yorks. (not *in situ*).

This example at Snitterton seems to have been strangely overlooked, but there may be many others, snugly hidden away in tiny and obscure villages, which the painstaking antiquary has, as yet, not discovered.

The term “bull ring” is applicable just as much to the actual metal ring as it is to the circle, or open space, reserved for this degrading form of, what was at one time termed, Sport.

In 1835 happily the law stepped in and put its foot down, enacting that in future the baiting of bulls should be illegal ; this, however, did not prevent this disgusting spectacle from being one of the features of the “wakes”—as village festivals are termed in the North Midlands—at Eccles, in Lancashire, right up till 1840. It is even related by a writer in *The Globe* that this form of amusement was in use, at times, till about 1853 at West Derby, Liverpool. The same writer also mentions the fact that in a book on “*Liverpool as it was*,” a record is preserved of one particularly plucky bull which, after having shown its fighting propensities to be of a high order, was, as a great treat, *taken to the play!*

After some days of this cruel baiting, the unfortunate beast was dragged off in triumph and coloured ribbons, and installed with due ceremony in one of the boxes of the Liverpool Theatre.

The ring at Horsham, Sussex, is to be found near the village stocks, in a small enclosure near the Carfax—as the point from which the main streets of the town radiate, is called. This specimen is said to have last been used about 1814.

Lancashire seems to have been much to the fore in the enjoyment of this form of “Sport,” as at Preston there is still a stone to be seen, in the Market Place, in which a ring was once fixed ; it has, however, disappeared, and now only the stone remains. Chesterfield, Derbyshire, also had one in the Market Place, for a local bye-law enacts that every bull, killed for human consumption, should previously be baited in the Market Place, unless the butcher should care to pay a fine of 3s. 4d. It would seem very doubtful that any butcher, for butchers are not as a rule the most tender-hearted and humanitarian members of society, would miss the chance of seeing a helpless creature tormented, lose the chance of a good tender carcase, or lose his 3s. 4d.

To save the dogs, whose duty it was to worry and tear the unfortunate bull, the poor brute’s horns were rendered harmless by being tipped with rounded knobs ; so, tied up by the nose and with his natural weapon of defence rendered practically ineffectual, the poor beast’s chance was but a sorry one.

A detailed history of this now obsolete sport remains to be written, but, as we have seen, the actual measure suppressing this barbarity was safely passed in 1835. A similar measure was attempted in 1809, but one fiery member spoke warmly and eloquently in favour of the continued observance of this custom, maintaining that this “manly” (!) exercise was one of the prime reasons of our growth of population and survival of military ardour. The result of this impassioned eloquence was that the Bill for the suppression of bull-baiting was thrown out by a majority of 45 votes, 73 to 28.

When, however, the Bill at last became law, some twenty-six years later, the greatest adherents to the sport were compromised by a present of beef, not altogether to their complete satisfaction, as at Wokingham.

In Thomas Muffett's *Health's Improvement*, 1655, it is set forth that :—

" Bull's flesh, unless it be very young, is utterly unwholesome and hard of digestion, yea, almost invincible. Of how hard and binding a nature bull's blood is may appear by the place where they are killed ;

for it glazeth the ground and maketh it of a stony hardness. To prevent which mischief either bulls in old time were torn by lions, or hunted by men, or baited by dogs, as we use them : to the intent that violent heat and motion might attenuate their blood, resolve their hardness, and make the flesh softer in digestion. Bull's flesh being thus prepared, strong stomachs may receive some good thereby, though to weak, yea, to temperate stomachs, it will prove hurtful."

With this consolation, perhaps, those who were kind-hearted enough to see the pain inflicted, comforted themselves.

The bull ring from the centre of the little town of Kilham, in the East Riding of Yorks., is now built up in the churchyard wall.

The existing bull-ring at Cellarhead is in perfect preservation, and *in situ*. Cellarhead is near to Werrington, is four miles from Hanley, three miles north of Caverswall, and is partly in the parish of Cheddleton. The ring is now enclosed in the grounds of an ancient hotel, fixed in the centre of a natural amphitheatre. This old house was the



Fig. I.—The Bull-ring, Snitterton, Derbyshire.

Court House for Hanley a century ago, and the Court Room with its oak panelling still remains.

The ring at Battle, Sussex, has of late years been buried beneath an inch or two of soil, just in front of the Abbey gate, during levelling operations.

There was a ring at Guildford, and the stone yet remains *in situ*, though the great leather collar which secured the bull is in the possession of Dr. Williamson, of Guildford.

At Totnes, Devon, the baitings were carried out at a spot known as the Plains, near the bridge, and in 1900 a ring was dug up here which doubtless was used in this barbarous sport. Plymouth celebrated its last bull-baiting in 1830, in a field in Gilbert's Lane, Milehouse. The admittance was a shilling. "The bull was tethered to the ground, and dog after dog was let loose to worry it preparatory to the slaughter. By degrees the bull turned up the ground to find a refuge for its nose and mouth; and again and again, one dog was tossed, another gored, a third was caught by the farmer's wife—who ran about holding her apron open so that she might intercept the pets and break their falls. 'Fresh dog—form a lane!' was the periodical cry, as a new trainer came forward to gain experience for his animal and to prove its expertness." (From Mr. H. Whitfields's *Plymouth and Devonport: In times of War and Peace* [1900].)

The name of "bull-ring" still clings to many a locality at this day, perhaps the most notorious being that at Birmingham; others are at Ashburton and Cullompton, in Devonshire, the latter place having two, termed the Higher and Lower Rings respectively; Shropshire, in addition to that still in existence at Loppington, possessed two others, namely at Whitchurch and Ludlow, while Staffordshire used to have one at Great Chatwell. Southwark High Street, in London, had one prior to 1560, when it was demolished. The top of Corre Street, Ludlow, is called the "Bull-ring," and it is presumed that baiting took place here between the top of the hill, Corre Street, and the streets, Old Street, Gaolford, and the Narrows.

Bye-laws were in force at other places in addition to Chesterfield for the propagation of this cruel pastime, as, in the recently edited Leicester Borough Records, it is enacted that :

"no bocher kylle no bull to sell within this town, but yf it be bayted before in payne of a forfeiture thereoff."

A writer in *The Globe* quotes from an ancient book on "Natural Magick" of 1669, by J. P. Porta, in which the following occurs :—

"The flesh of old oxen is hard and dry and will not easily boil," therefore "the butchers set hounds at them, and let them prey upon them, and they will for some hours defend themselves

<sup>1</sup> This order was made "on Thursday before S. Simon and S. Jude," at a Common Hall.

with their horns ; at last, being overcome by multitudes of dogs, they fall with their ears torn, and bit in their skin ; these, brought into the shambles, and cut up, are more tender than ordinary."

Thus, apart from the love of "sport," which is the Englishman's chief inheritance, there was an idea that the meat was improved in quality, as we have seen. The provision of suitable bulls fell, at Southampton, on the shoulders of the Mayor ; at Weymouth a special detective seems to have been kept to spy upon the local butchers, for according to *The Encyclopædia of Sport* in 1618 one Edward Hardy, butcher, "one of the searchers sworn and appointed for the viewing and searching of corrupt flesh killed within borough and towne, sayeth and presented upon his said oath that John Hingston, butcher there, upon Friday, being the fourteenth day of this instant monthe (August), did kill a bull unbaited, and did put the flesh thereof unto sale, and thereupon he is amerced by Mr. Mayor at iijs. iiid."

In 1646 another member of the same family, Justinian Hingston, was fined for the same offence.

In later years this now obsolete custom had in some way deteriorated and become more brutal even, in that there was no excuse about tough meat, as the meat was not devoured. In 1716 the following advertisement was made public :—

"At the request of several persons of quality, on Monday, the 11th of this instant of June, is one of the largest and most mischievous of bears that ever was seen in England to be *baited to death*, with other variety of bull-baiting and bear-baiting ; as also a wild bull to be turned loose in the same place, with fireworks all over him."

Again, in 1730, despite efforts to suppress the sport, we have the following advertisement of His Majesty's Bear Garden :—

"A mad bull to be dressed up with fireworks and turned loose in the game place. Likewise a dog to be dressed up with fireworks over him, and turned loose with the bull among the men in the ground. Also a bear to be turned loose at the same time ; and a cat to be tied to the bull's tail.

"NOTE.—The doors will be opened at four, and the sport (*sic*) begin at five exactly, because the diversion will last long, and the days grow short."

There, then, are the brutalities which our ancestors gloated over and called sport, which fine ladies did not hesitate to patronise, and which the most brutalised alien scum of London, now, would sicken at, even.

A very instructive article appeared in *The Encyclopædia of Sport*, giving many references to past tournaments.

The bull was always in worse plight than the bear, in that the latter was a considerable expense, bulls were cheap and their meat was improved

by the treatment they received ; he had, too, a fair, but not always a certain chance of having a game with his persecutors. One case in particular deserves mention ; it is told of a worthy publican at Stamford who, heated with the chase and excitement, was pursued by the tormented animal to the river's brink. He plunged in and promptly expired from apoplexy brought on by the shock.

In the work previously referred to the following occurs :—

“ It is well to distinguish between the bull-running and the bull-baiting proper, of which the former was seen in its greatest perfection at Tutbury, Staffs., and at Stamford.

“ The traditional origin at Stamford was a chance fight between two bulls in a meadow by the town. A dog interfered in the fight and drove one of the bulls into the town, where it was promptly beset by all the other dogs, and ‘ became so stark mad that it ran over man, woman and child that stood in its way.’ The Lord of the town, William, Earl of Warenne, was attracted by the tumult, and it appealed so keenly to his sense of humour that he bestowed the meadows in which the quarrel started upon the butchers of the town, upon condition that they should provide a mad bull, for the continuance of that sport, every year on the day or week before Christmas.

“ The bull was always stabled overnight in an alderman’s out-house, and for the next day all shops were closed, all business suspended. The only rule of the game seems to have been that there must be no iron on the bull-clubs. The bull was turned out, and then, in butcher’s picturesque style ‘ hivie, shivie, tag and rag,’ men, women and children of all sorts and sizes, with all the dogs in the town, promiscuously run after him, with their bull-clubs scattering dirt in each other’s faces, as when Theseus and Pirithous conquered Hell and punished Cerberus. ‘ A ragged troupe of boys and girls do follow him with stones, with clubs and whips, and many nips, they part his skin from bones.’ And (which is the greater shame) I have seen both *senatores majorum gentium et matrones (sic) de eodem gradu,* following this bulling business.”

Tutbury has already been mentioned in regard to its bull-running, and the following account appears in Blount’s *Tenures of Land and Customs of Manors* :—

“ After dinner all the minstrels repair to the Priory Gate in Tutbury, without any manner of weapons, attending the turning out of the bull, which the bailiff of the Manor is obliged to provide, and is there to have the tips of his horns sawed off, his ears and tail cut off, his body smeared all over with soap, and his nose blown full of beaten pepper. Then the steward causes proclamation to be made that all manner of persons, except minstrels.

shall give way to the bull, and not come within forty foot of him, at their own peril, nor hinder the minstrels in their pursuit of him ; after which proclamation the Prior's bailiff turns out the bull among the minstrels, and if any of them can cut off a piece of his skin before he runs into Derbyshire, then he is the King of Music's bull, but if the bull gets into Derbyshire, sound and uncut, he is the Lord Prior's again. If the bull be taken and a piece of him cut off, he is then brought to the bailiff's house, and there collared and roped, *and so brought to the bull-ring, in the high street at Tutbury, and there baited with dogs;*<sup>1</sup> the first course in honour of the King of Music, the second in honour of the Prior, the third for the town, and if more, for the diversion of the spectators, and after he is baited the King<sup>2</sup> may dispose of him as he pleases.

" This usage is of late perverted ; the young men of Stafford and Derbyshires contend with cudgels about a yard long, the one party to drive the bull into Derbyshire, the other to keep him in Staffordshire, in which contest many heads are often broken. The King of Music and the bailiff have also of late compounded, the bailiff giving the King five nobles (£1 13s. 4d.) in lieu of his right to the bull, and then sends him to the Duke of Devonshire's manor at Hardwicke, to be fed and given to the poor at Christmas."

Was ever such barbarous torture before invented, to give " pleasure " out of the pain of a poor brute, whose ears and tail had been cut off, horns sawn down, and eyes blinded with pepper ? driven from pillar to post and finally baited to death by a horde of mongrel curs amid a yelling, cheering crowd of brutalized spectators ! The Duke of Devonshire stopped this disgusting series of exhibitions in 1778, " respecting," we are told, " rather civility than antiquity."

The Stamford bull-running expired in 1840, but not without very much more than verbal protest. The Home Secretary at that time, Lord John Russell, together with a dragoon regiment and many hundred special constables, endeavoured for five years to stop it, but the cleverness with which bulls were smuggled into the town and released in the streets always baffled their united force.

Finally good sense came to the rescue, and on November 3rd, 1840, the inhabitants, at a public meeting, decided, owing to the large cost of the military necessary, to cease this cruel system of torture, from no sympathy with the bull. Somewhat similar scenes took place at Wokingham, whose people took a pride in their bull-ring, and when the Corporation ordered the suppression of the game in 1822 great resentment was aroused locally.

A certain George Staverton had bequeathed two bulls annually,

<sup>1</sup> The italics are mine.

<sup>2</sup> Evidently the " King of Music."

to be baited and then given away to the poor. When the Corporation stepped in, and decided to kill the bulls in a more humane way, the populace rose in anger. Year after year the yard where the bulls were to be decently despatched was broken into by the infuriated mob and their legal prize carried off, and secretly, or rather informally, baited to death ; this occurred certainly once in 1835, and we are told that one amateur and enthusiastic bull-baiter " lying on the ground, actually seized the poor brute by the nostril with his teeth."

This cruel tethered baiting subsided for good in 1840, after a stiff sentence of imprisonment had been passed on the ringleaders.

Aylesbury rejoiced in a bull-baiting at the termination of the trial of Queen Caroline, and " the jubilee of George the Third at Windsor by a like performance," and so late as 1828 there was a baiting at Oakley, for which the bull was dosed with beer and gin " to promote a little excitement in him ! "

*The Globe* quotes an instance of a correspondent to a provincial paper who mentioned, not long ago, that he had been talking only recently with a lady who remembered witnessing, as a child, the baiting both of a bull and a bear, at places in Cheshire near the Shropshire border !

A contributor to *Notes and Queries*, some years ago, states that the owner of a dog, who was thought to have the pluck necessary to bait a bull, paid 1s. as entrance fee for that privilege, the dog " pinning " the bull to receive 5s.

The " tethered " manner of baiting a bull, as was in use at Snitterton, is thus described by a writer of the end of the seventeenth century :—

" I'll say something of baiting the bull ; which is by having a collar about his neck, fastened to a thick rope about 3, 4 or 5 yards long, hung to a hook so fastened to a stake that it will turn round ; with this the bull circulates to watch his enemy, which is a mastiff dog (commonly used to the sport) with a short nose that his teeth may take the better hold. This dog, if right, will creep upon his belly that he may, if possible, get the bull by the nose, which the bull carefully tries to defend by laying it close to the ground, when his horns are also ready to do what in them lies to toss this dog ; and this is true sport.<sup>2</sup> But if more dogs than one come at once, or they are cowardly and come under his legs, he will, if he can, stamp their guts out."<sup>3</sup>

Bull and bear baiting are fortunately now no more, likewise the baiting of badgers according to the old fashion, though there is no doubt that this latter custom, together with cock-fighting, has taken place under better conditions during the past few years, and will perhaps be heard of again.

<sup>1</sup> *Encyclopædia of Sport.*

<sup>2</sup> For the dog, no doubt !

<sup>3</sup> From the *Encyclopædia of Sport.*

To hear the outcry which some people make about fox-hunting, and especially the chase of the stag (domesticated or wild), one would imagine that the barbarities of past days were being continued under a different name at the present day ; these good people seem to forget that the fox has his natural cunning, speed and knowledge of the country to help him—he is, moreover, at liberty—but in the “sport” described the poor brute could never escape death, if not at the ring, then at the shambles.

It is to be hoped that these few notes on the old game of bull-baiting may bring forth other instances of rings which still exist at the present day ; and in this case the list of seven specimens may receive a very considerable augmentation. Even if the ring is missing, the strong enclosure



Fig. 2.—The Bull-ring, Snitterton, Derbyshire.

which kept harm from the crowd may still exist, as at Great Chatwell, Staffs., where it forms the foundations of some workmen’s cottages.

The example at Snitterton is situated near the north-eastern apex of the triangle enclosed by the junction of the Matlock to Snitterton Hall road, the Snitterton Hall to Wensley road, and that from Wensley to Matlock. The staple, through which the ring passes, is considerably worn, showing that it has had no slight usage ; the whole is very massive, as though the people in the locality had been in no mind to be baited by the bull, instead of *vice versa*.

This Derbyshire bull-ring has, during the year of grace 1906, been excellently preserved by setting the staple in concrete 6 ins. deep, and, above that, 3 ins. of cement. The cement extends for a considerable

distance at the top (3 sq. ft.), and protects the staple and ring from the effects of the water, which used to cover it after every storm of rain,<sup>1</sup> when it was in the condition shown in fig. 1. The Derbyshire Archæological Society undertook the work.

During the operation of digging down to the stone in which the staple is secured below ground, I had the good fortune to hear the views and recollections of several old villagers. One man, in particular, told me that he was told by his father that often in the evenings men from Winster, Wensley, and other neighbouring villages would bring down their bull-dogs to be tried against a bull at Snitterton, or else matched against one another. The constant use to which the ring and staple were thus subjected made the substitution of a new set of bull-baiting paraphernalia for the old, a wise precaution. I am told that last century the new stone was put in; it was 7 ft. deep and 2 ft. broad, and weighed so much that four horses were required for its carriage to Snitterton. When the stone was dug down to, this tale was found to be perfectly true in so far as the dimensions were concerned, and the staple—which projects 2 ft. from the top of the stone in order to reach the surface—was found to be quite sound, but somewhat worn at the top from use. The ring was likewise worn at one point. My informant described the importance of Snitterton during the early years of the past century, when it was on the turnpike road from Newhaven House to Nottingham, and “there were three pubs. once on a time.”

There are now no public-houses at Snitterton, and the village has apparently been growing beautifully less for some years.

To revert to the actual bull-baiting. My informant told me that his father described the bull-dogs to him, and that they were much smaller and longer than the modern bull-dog (which he considered “no good at all”), and more like the bull-terrier as regards head and neck, but shorter on the forelegs and generally brindled.

The inhabitants of Snitterton take the keenest interest in their bull-ring, and were much delighted to see the effectual steps towards its perpetual protection which the Derbyshire Archæological Society so wisely undertook. The ring may not be so valuable nowadays as it will be, and when the barbarous sport is considered to be of sufficient archæological interest to form the subject of a monograph—as may happen in a few centuries—let us hope that the bull-ring at Snitterton may not be the only one left to tell its tale.

The photographs show the situation of the ring, fig. 1, and in fig. 2 may be seen the ring itself. In fig. 1 the arrow points directly to it.

It would indeed be hard to imagine an alderman of past days, who perhaps delighted in a small portion of “well-baited bull,” sitting down to devour part of a British bullock killed in one of our large city *abattoirs*

<sup>1</sup> Owing to children playing with it, it was left lying in a hollow scooped out by them.

with, it is to be hoped, decency, cleanliness and despatch, or else one from Argentina, which had been shipped frozen! And yet but seventy years ago bull-baiting was in operation.

How any Englishman, with his great inborn love of chivalry and fair play, could be party to such a cowardly and cruel observance, is much to be wondered at ; for, it must be remembered, the bull was allowed no chance of asserting himself with any force. G. LE BLANC SMITH.

#### TITHE BARN, PLACE FARM, TISBURY, WILTSHIRE.

In connection with the accompanying illustrations of the Tithe Barn at Place Farm, Tisbury, Wiltshire, a short note on the rest of the buildings may not be out of place, as it is an interesting example of an old grange. It was part of the possessions of the Abbey of Shaftesbury, and it is said that the Abbess used to visit it for the purpose of receiving the tithes. The present buildings exhibit one of the most perfect plans of a mediæval

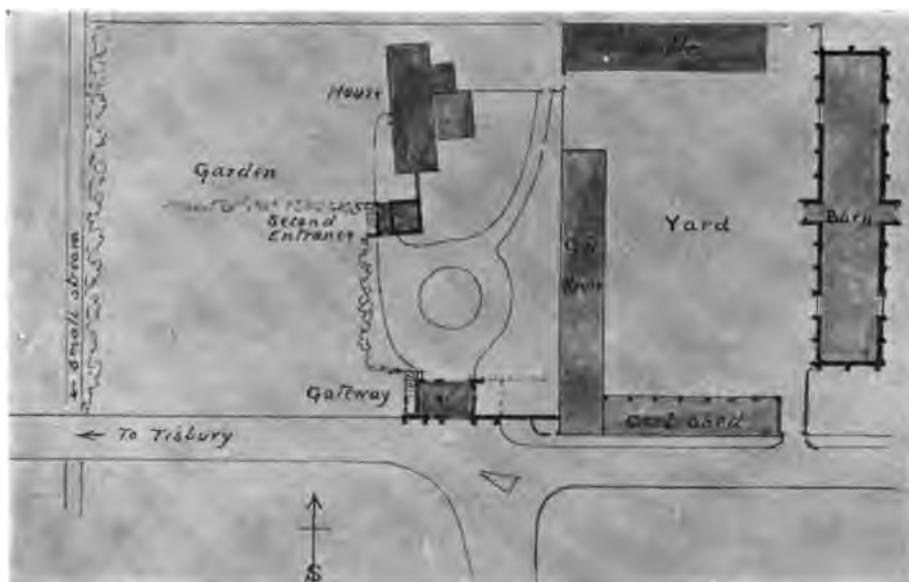


Fig. 1.—Tithe Barn at Tisbury. Sketch ground plan.  
(Not to scale.)

farm to be found in this country, consisting of a gateway with a large archway and side doorway, and formerly a porter's room—now destroyed. This gateway has large buttresses facing the roadway ; the lower part seems to be late thirteenth century work (Decorated), over which has been added a late fifteenth century room, approached by an external stone stairway. This room has been called a chapel, but there is no evidence that it was such ; it is more likely a room for the servants or for casual visitors to be entertained in for the night. After entering this gateway

and crossing a large open space in a slightly diagonal direction, a second entrance is arrived at, but this is only a foot passage with a porter's room on the east side, entered by a door in the passage ; here, also, an external stone stairway leads to a room over which is said to have been the Abbess's private room. A little way beyond this second entrance is the present house, which, I think, originally consisted of a large hall and kitchen with a small room off from the hall ; but additions have been made, and the interior entirely altered to adapt it to a modern residence, so that it is difficult now to say what the arrangement was in the fifteenth century. I think there was a connection between the hall and the room over the second entrance. The great fireplace of the kitchen still exists, and the very beautiful fifteenth century chimney



Fig. 2.—Tithe Barn at Tisbury. Exterior view.

is still in use. To the east of the open space before alluded to are the farm buildings, forming a parallelogram—the stables on the north, the cow-houses on the west, and the cart shed on the south ; these, though modernized, are on the original site, and the walls are largely old. On the east side of the yard is the barn, which, though plain, is a very fine and perfect one ; it is divided into thirteen bays by means of buttresses, the centre bay being carried out as a porch on either side, and having pointed arch doorways. There are four other doorways with segmental arches, but these are modern, though there seems to have been smaller entrances at a former time. Between each buttress is a long narrow slit for light and air ; the gable ends have a central buttress each, as well as side ones, with similar slits for air and also one high up above the

central buttress. The roof is thatch. Internally, the principals correspond with the buttresses outside ; they are massive, rough-cut oak timbers, with double collars and curved braces, the lower collar and braces forming a rough four-centred arch. The portion of the arch below the principal is let into a chace in the wall without any brackets ; between each principal are three rows of purlins upon which the rafters carrying the thatch rests. Near the bottom of each curved piece there is a notch cut on the face, apparently for the purpose of propping the principal whilst getting it into position. The posts seen in the photograph are modern ;



Fig. 3.—Tithe Barn at Tisbury. Interior view.

the internal length is 188 ft. 3 ins., and the breadth 32 ft. 3 ins., the area of the roof 1,450 sq. yards—between one-quarter and one-third of an acre ; the external length from out to out of the buttresses will be about 200 ft. I am indebted to J. H. Bracher, Esq., the tenant, for these dimensions, and also for permission to have the photographs taken by Mr. Britten. I may add that Mr. Bracher's family have been tenants for over two hundred years. The sketch plan showing the relative position of the various buildings referred to is not in any way to scale, but gives a general idea of their arrangement.

E. TOWRY WHYTE, F.S.A.

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CARVED WOODEN PULPIT AT STANTON,  
GLOUCESTERSHIRE.

THE interesting wooden pulpit here illustrated is in Stanton Church, near Broadway, Worcestershire. It was found a few years ago when the church was being restored, incased in a two-decker pulpit of much more recent date.



Wooden Pulpit at Stanton, Gloucestershire.  
(From a Photograph by R. L. B. Allen).

somewhat later, so it probably dates from the end of the fourteenth to the beginning of the fifteenth centuries.

It being absolutely impossible to obtain a satisfactory photograph in the church, the pulpit was placed on a tomb in the churchyard for that purpose. Its height is about 4 ft. 9 ins.

R. L. BAUGH ALLEN.

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Parker, in his *Glossary of Architecture*, speaking about ancient wooden pulpits says: "Few, if any, are older than the Perpendicular 'style,' and Mackenzie states that the oldest one is at Fulbourne Cam, circa 1350." Dr. J. C. Cox, in his *Notes on the Churches of Derbyshire*, Vol. ii., page 222, plate 9, gives an illustration of a somewhat similar pulpit at Mellor, which he considers is not later than 1330-1340. The pulpit at Stanton is

## AN EIGHTEENTH CENTURY KNITTING STICK.

THE annexed illustrations represent a knitting stick in the possession of Mr. F. Smith, of Bishop's Stortford, who purchased it a few months ago at Bury St. Edmunds.

In Vols. ix. and x. of the *RELIQUARY* a number of knitting sticks were figured, but I think this example is sufficiently differentiated to merit a separate note. The upper half of the stick is of round section; the flat-sided lower half bears, in addition to the incised decoration, the initials "M. L." and the date 1767 on one side, and on the other the initials "I. L." A chain of four links (the second link has a swivel attached) with terminal hook depends from a semi-oval perforation at the base.



Knitting Stick dated 1767.



Knitting Stick dated 1767.

The whole is beautifully cut out of a single piece of light coloured wood—query maple—and exhibits wonderful skill, especially when we remember that in all probability only a pocket knife was used in its execution.

Unfortunately I omitted to take measurements, but I should say the figures are about half the size of the original. I have to thank Mr. Smith, not only

for allowing me to reproduce the above, but also for procuring the photographs.

G. MONTAGU BENTON.

AN S-SHAPED FIBULA OF LATE-CELTIC DESIGN  
FROM LAKENHEATH, SUFFOLK.

WE are enabled to illustrate the fibula shown on fig. 1 through the courtesy of Mr. S. G. Fenton, the well-known dealer in antiquities, in whose private collection it now is kept. It was found on a skeleton at Lakenheath, Suffolk. The form of this class of fibula seems to have been suggested by a dolphin, a sea horse, or some kind of nondescript

dragonesque creature,<sup>1</sup> and although the shape has been modified by successive copying and making the two ends symmetrical, the eye, which is the most prominent feature, has survived in nearly all cases.

In my book on *Celtic Art* I have called this type of fibula Late-Celtic, because (1) the ornament upon them is frequently in the Late-Celtic style; (2) they are generally decorated with enamelling, which is believed to have been invented by the Celtic inhabitants of Britain; and (3) they have been found in a large number of cases with other objects of Celtic workmanship. Mr. Fenton's specimen is, from my point of view, one of the most interesting, because the ornament is purely Late-Celtic, without a trace of Roman influence of any kind. The fibula is entirely made up of long sweeping curves, terminating in trumpet-shaped expansions, and the general effect is extremely pleasing to the eye. The spaces between the curves are pierced right through. A very remarkable

Fig. 1.—S-shaped Fibula, from Lakenheath, Suffolk.  
Scale  $\frac{1}{2}$  linear.  
(A. E. Smith, Photo.)

find of a hoard of Roman-British bronze vessels and personal ornaments in a moss on Lamberton Moor, Berwickshire, is described by Dr. Joseph Anderson in the *Proc. Soc. Ant. Scot.*, vol. 39. (1905), p. 367. Amongst the objects were an S-shaped enamelled brooch, two harp-shaped enamelled fibulae (worn as a pair), and a bowl and neck-ring of Late-Celtic type.

On fig. 2 is shown a plainer and smaller S-shaped fibula, found at Waterbrook, near Kendal, Westmoreland, and now the property of Mr. W. C. Wells, by whom the photograph was kindly supplied.

<sup>1</sup> Compare with sea horse fibula found at Worms, illustrated in L. Lindenschmit's *Die Alterthümer unserer heidnischen Vorzeit*, vol. ii., pt. 4, pl. 5.

The following is a list of some of the S-shaped fibulæ which have been published :—

<i>Berwickshire.</i>	<i>Derbyshire.</i>
Lamberton Moor.	Thirst House Cave, Deepdale.
<i>Westmoreland.</i>	<i>Gloucestershire.</i>
Kirkby Thore.	Cirencester.
Waterbrook.	<i>Somersetshire.</i>
<i>Yorkshire.</i>	Charterhouse.
Dowkerbottom Cave, Settle.	<i>Suffolk.</i>
Malton.	Lakenheath.
Kilnsea.	<i>Locality unknown.</i>
	British Museum.

Certain antiquaries appear to have been greatly exercised in their minds recently on the question of the proper application of the term Late-Celtic, although I do not think that they need have been if they had taken the trouble to read my book on *Celtic Art*, where the matter is, I think, very clearly explained. A paper on the subject was announced to be read before the Congress of Archæological Societies this summer, but the author seems to have been afraid to face the music at the last moment, or forgot all about it and never turned up, much to the joy of the little tin gods of the British Museum, who had the field all to themselves.

As the *Athenæum* pointed out in one of their reviews some time ago, the writers of the articles in the *Victoria County Histories* are hopelessly at sea as to what is and what is not Late-Celtic. The climax of absurdity was reached in the Warwickshire volume, where the enamelled discs forming the handles of the Chesterton bowl were described by one author as being Late-Celtic, by another as Roman, and yet by a third as Saxon, and each author gave a different illustration ! Even in the Somersetshire volume, which has appeared more recently, the Late-Celtic bronze collar from Wraxhall is illustrated in the Roman section. It is surely time that the authorities who are responsible for the accuracy of the facts in the *Victoria County Histories* should appoint a specialist, like Prof. W. Boyd Dawkins, who could put their contributors right on Late-Celtic things.



Fig. 2.—S-shaped Fibula  
from Waterbrook, near  
Kendal, Westmoreland.

Scale  $\frac{1}{2}$  linear.

J. ROMILLY ALLEN.



## Notices of New Publications.

"**DERBYSHIRE CHARTERS.**" Compiled for **SIR HENRY HOWE BEMROSE** by **ISAAC HERBERT JEAYES**. (Bemrose & Sons Ltd.) This clearly printed and admirably arranged volume of some five hundred pages is a descriptive catalogue or abstract of Derbyshire Charters in public and private libraries and muniment rooms. Sir Henry Bemrose was fortunate in securing the experienced services of Mr. Jeayes, one of the Assistant-Keepers in the MS. Department of the British Museum, to undertake the labour of calendaring the 2,786 items of which this work consists. These Charters extend from early in the twelfth century to the middle of the sixteenth century, and are drawn from thirty-four different sources. The information contained in these Charters is, to a considerable extent, quite new to students; for, in addition to Sir Henry Bemrose's own collections, it includes Charters of many of the County families, such as those of Lord Scarsdale, the Hon. H. J. Coke, the Rt. Hon. F. J. S. Foljambe, Sir E. O. Every, Sir R. H. S. Wil-mot, General Coke, Colonel Coke, Mr. Bowles, Mr. Drury-Lowe, Mrs. Mundy, Mr. Okeover, Mrs. Pole-Gell, and others.

The twelfth century Charters, of which there are fifty-six, have been printed in full, and the plan adopted with the remainder is to give short English abstracts embracing all the salient points, and including the names of witnesses. The arrangement is alphabetical under places, those of each place being entered in chronological order. Where more than one place is mentioned cross references are added. Two very full indices of places and persons make the whole contents easy for reference. The index of matters is not very successful, and it would probably have been better to have had one comprehensive index instead of three.

It is difficult to exaggerate the great service rendered to the genealogist, topographer, and historical student by such a work as this, however unattractive it may appear to the general reader. The writer of this notice has produced many volumes on Derbyshire during the last thirty years, and can therefore judge better of the sterling worth of such a book as this than most critics. He can only say that he is astonished at the amount of information that can be gleaned from its pages.

As an example of the particular value of this work, mention may be made of the beneficed clergy. When writing the four volumes of

*Notes on the Churches of Derbyshire* (1875-9), the author gave fairly complete lists of rectors and vicars, taken in the main from the Lichfield Episcopal Register. These have been supplemented in certain copies from time to time; such lists are now of more value than they used to be, for so many of the clergy in the last few years have adopted the wholesome plan of showing the continuity of the Church by placing the lists on tablets in the parish churches. It is, therefore, of special importance that such series of incumbents should be as correct and extensive as possible. Now, in going through Sir Henry Bemrose's grand series of Charter abstracts, it is found that the additions to lists already known are considerable. They include a vicar of Ashbourne, a rector of Ashover, two vicars of Bakewell, a rector of Boyleston, a rector of Dronfield, a vicar of Duffield, a rector of Eyam, two vicars of Hope, a rector of Kirk Ireton, a vicar of Longford, a vicar of Marston-on-Dove, a rector of Mugginton, a rector of South Normanton, two rectors of Sudbury, a vicar of Tideswell, and a rector of North Wingfield. Most of these additions are of dates prior to the extant episcopal registers at Lichfield.

Several fresh particulars can be gleaned with regard to the religious houses of the county, more particularly as to Repton Priory, the Charters supplying various names of early priors hitherto unchronicled; and, in some cases, such as Boyleston, as to chantries.

Occasional new information can also be found as to dedications; thus the chapel of Catton, in Croxall parish, was dedicated to St. Nicholas, and that of Draycott, in Wilne parish, to St. James. The dedication of the beautiful Derbyshire church of Norbury to St. Barlac or Barloke, discussed at some length in the twenty-fifth volume of the *Derbyshire Archaeological Journal* (1903), still remains a puzzle. The most experienced hagiologists have so far failed to ascertain anything about this saint; hitherto a figure in painted glass in the south chapel of the nave of Norbury Church, lettered *Sanctus Burlok Abbas* and two Fitzherbert wills of the end of the fifteenth century have been the only sources whence this saint's name has been obtained. Now, however, a Charter of the time of Edward I. comes to light, whereby certain land in Norbury was held by the rental of an apple *in festo beati Barlaci*.

In dealing with such a mass of Charters it is not to be expected that all mistakes could be avoided. A list of upwards of fifty errata is placed at the beginning of the book. More careful reading would have considerably extended this list, though no errors that have been noticed are of serious moment; they include such matters as "Falford" for "Salford," and "Chuschet" for "Tuschet," and "Colverdouse" for "Colverhouse." To render the regnal year 30 Nov., 23 Edw. III., as 1346 is, however, a curious mistake for Mr. Jeayes to make, and a little awkward under the circumstances. The Charter is from Roger

"persona ecclesie de Staveley," but Roger de Boston was not instituted to that rectory until 1349, which is the true date of the Charter.

It is pleasant to read that, if this volume is favourably received (as it surely will be), another may ere long be issued. In expectation of this desirable event, it may be well to point out that there are several small collections of early charters in the county, in addition to the great ones of the Dukes of Devonshire and Rutland, that have not yet been calendared. Surely, too, there are several important collections at Mr. Jeayes' elbow that have escaped inclusion. In this volume Mr. Jeayes seems to think it sufficient to state, under Darley, that the chartulary (Cott. MS. Titus, C. ix.) contains about nine hundred charters of the Abbey. Surely it would have been as well to state that the whole of the rubricated headings had been given in the *Derbyshire Archaeological Journal* for 1904. Still more odd is it for him to be content to say under date, that the chartulary (Cott. MS. Vesp. E. xxvi.) contains about five hundred Charters of that Abbey without any reference to the same *Journal* for 1902. In the latter case abstracts were given of the whole of these Charters—abstracts that had the advantage of being supervised by a most capable official of the British Museum. Doubtless they would be extended and possibly improved, but attention ought to have been drawn to the fact that these deeds had been calendared. Perhaps, however, it is intended to include them in another volume.

Another omission is that there is no reference under Crich to that important parochial chartulary (Harl. MS., 3669), which was fully described in the sixth volume of the *Ancestor*.

When such a vast store of satisfactory information is gathered together in this volume, it may seem somewhat ungracious to say anything more as to omissions; but these remarks are only offered in the hopes that such omissions may be made good in future volumes. It is difficult to understand on what principle Mr. Jeayes has proceeded with regard to Manor Court Rolls. They are certainly not Charters, but as a few have been included it would have been far better to have extended the list, as well as to specially name them in the subject index. This would have been done readily by a little labour at the Public Record Office and elsewhere, including at least one small collection in the County of Derby.

It would, however, be sinful to allow any form of a growl to conclude this brief notice of a book that cannot fail to be keenly appreciated by all who take an interest in the history of the County of Derby. It is, therefore, a great pleasure to be allowed to say in print how keenly the writer, as a student of Derbyshire, values this masterly book of reference, and how much he feels indebted both to Sir Henry Bemrose and Mr. Jeayes.

J. CHARLES COX.

"MEMORIALS OF WILTON AND OTHER PAPERS," written on various occasions by J. E. NIGHTINGALE, F.S.A. (G. Simpson, Devizes, 1906). The late James Edward Nightingale, F.S.A., was well known to all antiquaries as a delightful companion who not only possessed an enormous amount of knowledge upon all branches of art, but who had a ready aptitude for conveying some of his knowledge to those who were less well-informed than himself; and so it was a happy thought to gather together the various pamphlets which he had printed from time to time into one volume. The book is edited by Mr. Edward Kite, a well-known Wiltshire archæologist, and contains notes on the following subjects:—The Early History of Wilton; the Abbesses of Wilton; W. Herbert, 1st Earl of Pembroke; The Architecture and Mosaics of Wilton Church; An Excursion to Fonthill and Wardour; Heraldic Stained Glass at Wulfrhall; Ancient Customs at Salisbury; Old Plate at the Tudor Exhibition; Seal of the Deanery of Shaftesbury; Seals of the County of Dorset; The Ecclesiastical Exhibition at Rome, 1870.

It is difficult to select anything for quotation, because the whole volume is filled with interesting matter. Wilton being the author's birthplace, its history naturally interested him and led him to study the charters and seals of the Nunnery founded in 773, and enlarged into a Benedictine Abbey in 871. One of the Abbesses, Edith, daughter of King Edgar and Wultrud, an abducted nun, was, like her mother, canonized. Another Edith, the Confessor's widow, lived in semi-royal state at the monastery, and it may interest and inform the enemies of Women's Suffrage to know that upon one occasion at least, the Abbesses of Wilton, S. Mary's, Winchester, Shaftesbury and Barking were summoned to sit in Parliament. It was upon the morrow of the Holy Trinity in the 34th year of Edward I. (1306) that the Abbess of Wilton attended "for the purpose of treating upon an aid for making the King's eldest son a knight."

The chapter upon the plate at the Tudor Exhibition is particularly interesting, as the author was a sure authority upon the subject; indeed, old plate and old porcelain may be said to have been his strong points; but everything he wrote or said was thoroughly well done from the artistic point of view, for there was nothing of the amateur or the *dilettante* about him. He worked as an artist for love of art.

"HISTORICAL TOMBSTONES OF MALACCA." by R. N. BLAND (Elliot Stock). In this quarto volume of seventy-five pages, illustrated by numerous carefully taken and well produced photographs, Mr. Bland has given a detailed account of all the old Portuguese and Dutch memorial stones now to be found in Malacca. A few are undecipherable, but more are as clear and sharp at the present time as they were when cut two or three centuries ago. The granite stones, curiously enough, have worn the worst; but this has been found to be the case elsewhere.

Sharp cut edges of granite are prone to chip, unless the lettering is filled with lead flush to the surface. We have several times noticed inscriptions on flat-laid grave-stones of Cornish granite in English churchyards, which have sadly perished within a few years of their cutting ; the weather disintegrates the edges. The Malacca memorials that have worn the best are those of the Dutch period (1640-1795) ; they are of a dark, close-grained stone not found in Malacca, and were probably brought from Holland. The character of the carving of the borders and of the armorial bearings—much after the fashion of English ledger stones—clearly indicate European and not native workmanship.

Most of the Portuguese stones have been moved to the church built by the Dutch, and now used for the worship of the Church of England. As they are now under cover, they are likely to be well preserved. Nearly all the Dutch ones are in the ruined and roofless church of Our Lady of the Annunciation, on the hill of Malacca, and are exposed to the weather. A ground plan is given of this church, showing the position of thirty-six of these Dutch gravestones in the nave and porch of the ruined church.

The Portuguese period of rule in Malacca, extending from the date when they stormed the town in 1511 under the famous Affonso d'Alboquerque to their final defeat by the Dutch in 1640, has left but little traces save in these interesting grave memorials here so faithfully depicted. Yet in 1618, so fervent were the religious aspirations of the Portuguese, there were standing in the fortress of Malacca—in addition to the castle, the palaces of the governor and the bishop, and the hall of the council, five churches and two hospitals ; whilst outside the walls were seven other churches. All the chief religious orders were also represented at this outpost of the Catholic faith.

“PORTRAITS AND JEWELS OF MARY STUART,” by ANDREW LANG (James Maclehose & Sons). Mr. Lang, the most prolific writer of the day, occasionally steps out with more boldness than discrimination on paths with which he has little acquaintance ; but in this volume there can be no doubt that he has a subject *sui generis*, and all that he writes pertinent to Mary Queen of Scots is well worthy of attention. The chapters of which this book is composed originally appeared in the *Scottish Historical Review*, but have since been revised and enlarged—additional illustrations have also been engraved.

Notwithstanding much that has recently been written on the portraits of the Queen by such capable writers as Mr. Cust (1903), Mr. Williamson (1904), and Mr. Foster (1905), Mr. Lang has in these pages fully established his position as a reliable critic on the true and the false portraits. At the Glasgow International Exhibition of 1901 eighteen Marys were exhibited, all claiming to be true effigies of the Stuart Queen. Mr. Lang is justly merciless in his exposure of the worthlessness of the great majority.

"Two with crowns and crucifixes are apparently daubs of the early nineteenth century. . . . she in no way resembled fifteen out of the eighteen portraits exhibited for public edification at Glasgow."

Fortunately, there are a sufficiency of undeniably authentic contemporary portraits, as well as contemporary descriptions, to enable us to form a judgment of what Mary Stuart was really like. Mr. Lang is of opinion that there are still extant portraits and miniatures enough to provide a pictorial history of Mary—from 1552, when she was but in her tenth year, to 1584-6, the years immediately before her death.

"One thing," says Mr. Lang, "is historically certain: Mary was either beautiful or she bewitched people into thinking her beautiful. This is proved, not by the eulogies of Rousard and Brantome, a courtly poet and a courtly chronicler, but by the unanimous verdict of friend and enemy."

Even the sour Knox could not resist calling her face "pleasing," whilst Elizabeth was compelled to admit that there was something "divine" in the expression of her hated rival. It is Knox, too, that records the fact of the Edinburgh populace calling out, "Heaven bless that sweet face" as she rode by, and both English and French ambassadors tell the same tale.

In summing up the subject, Mr. Lang is somewhat more generous as to representations that he believes to be contemporary and authentic. Including medals and miniatures, he names thirteen, all of which present the self-same face extending over a period of thirty-four years.

The illustrations, which are sixteen in number, form a most attractive feature of this volume. The frontispiece is a special reproduction of the Earl of Leven and Melville's most charming and winning portrait of Mary, *circa* 1559-60, which is remarkable for the display of jewels, that obtain particular mention in the Queen's inventories. Another delightful plate is the miniature and jewel, with the cameo portrait given by Mary to the unfortunate Duke of Norfolk, which is now in the Duke of Portland's collection.

"THE COLLECTOR'S ANNUAL FOR 1905," compiled by GEORGE E. EAST (Elliot Stock). Mr. Elliot Stock is to be congratulated on the issue of so useful and invaluable a guide to connoisseurs and collectors of the latest prices realised at auction sales, and also on having secured so competent and careful a compiler in Mr. East. Pictures, engravings, old china and porcelain, antique furniture, old silver and plate, medals and decorations, as well as other general objects of art that have been sold by auction during the past season in the London sale rooms, are all chronicled in these pages. The names of the purchasers are entered against all the important items, and catalogue numbers are given in each case.

A few copies of the like Annual for the sales of 1904 (the first year of issue) are still obtainable.

"HUNTINGDON AND THE GREAT OUSE, WITH ST. NEOTS AND ST. IVES," by H. L. JACKSON and G. R. HOLT SHAFTO (The Homeland Association, Ltd.)—We have received several volumes of the very useful series of local handbooks issued by the Homeland Association, and select the one on the Huntingdon district for notice as a typical specimen, chiefly because it introduces us to places less well-known to the general tourist than the ordinary seaside resorts. We are altogether in sympathy with the aims of the Homeland Association as set forth in their manifesto. It desires, by means of its publications, to encourage Englishmen to learn more of the beauties and antiquities of their own country, and to create a public opinion which shall prevent the wanton destruction of the picturesque buildings and natural scenery that constitute the chief attraction of so many places in England. The handbook to Huntingdon is No. 40 of the series. It has an excellent map, taken from the inch to the mile Ordnance Survey. A glance at this shows us that the Great Northern Railway and the ancient Roman Ermine Street intersect at Huntingdon. The railway follows the course of the river Ouse between St. Neots and Huntingdon, but here they part company, the railway continuing northward to Peterborough, and the river turning eastward to St. Ives.

Huntingdon is on the north side of the Ouse, and about a mile off on the south side is the Roman station of Durolipons, now Godmanchester. The district derives its interest rather from the quiet beauty of its landscapes and its historical, literary, and artistic associations, than from any striking remains of antiquity it possesses. The character of the scenery of the Ouse is well shown in the admirable reproductions of photographs with which the *Handbook* is adorned. The old water-mills at Houghton and Hemingford form such delightful pictures that we are not surprised to learn that this part of the Ouse has long been a happy hunting ground for artists. Mr. W. Dendy Sadler, with whose charming eighteenth century *genre* studies every visitor to the Royal Academy exhibitions is familiar, has found the neighbourhood so congenial that he has taken up his residence at Hemingford. Amongst the political celebrities of the district are Oliver Cromwell and the Earls of Sandwich, and literature is represented by Samuel Pepys, the diarist, the poet Cowper, Lawrence Sterne, and Theodore Watts-Dunton. From an antiquarian point of view, the old bridge at St. Ives, which is one of the few examples now remaining, with its old chapel upon it, is of great interest. The St. Neots Urban District Council appear to have made themselves more or less ridiculous by adopting the figure on the Alfred jewel in the Oxford Museum as their official seal in 1894, under the impression that it represents St. Neot. Of course, there is not the slightest foundation for the theory that the figure is intended for St. Neot. The following entry in the records of Huntingdon gives a hint as to a short way with passive resistors:—

"To whipping two women yt had ye small-pox, 8d."

Quite so.

"MEMORIALS OF OLD HAMPSHIRE," edited by G. E. Jeans, F.S.A. (Bemrose & Sons Ltd.). This handsome volume of some three hundred pages is one of the best of the "Memorials" series that has as yet been issued. The particular paper which will specially appeal to antiquaries and ecclesiologists, and which is by far the most original, is the one by Mr. Keyser, F.S.A., on "Wall Paintings in Hampshire Churches." It is an exhaustive record of such paintings up to date, and is characterised by the writer's well-known accuracy in detail. The editor gives a general paper on the churches of Hampshire, of about twenty-five pages. He has certainly grouped together a number of interesting facts into a surprisingly small compass, but it would probably have been much more attractive if he had confined himself to one period.

There is quite sufficient of pre-Conquest ecclesiastical work in the county to have formed a good paper of this length. It is singular that he has omitted all reference to the not inconsiderable remains of Saxon work at the west end of Titchfield parish church; work of the like period in the churches of Greywell and Stoke Charity also escapes notice. The absence of any mention, when treating of screens, of those of Greywell and South Warnborough, where the rood-lofts still remain, and of the singular rood-canopy at Dummer church, is also most curious. Nor has Mr. Jeans anything to say of the particularly interesting timber-work of Hartley Wespall, Rothewick, and Mattingley, nor of the frequent insertion of cunningly contrived large wooden belfries in the fifteenth century, but the most meagre reference. Writing as one who has known Hampshire and Hampshire churches for upwards of forty years, we have no doubt that Mr. Jeans forms much too low an estimate of the interest, variety, and value of the country churches of this county.

There are sketchy articles on Romsey Abbey, Christchurch Twynham, Beaulieu Abbey, Netley Abbey, and the Preceptory of North Baddesley, by different writers. They are necessarily brief: several mistakes in these articles would have been avoided if the accounts of the religious houses in the second volume of the Victoria History of the County had been consulted. Mr. Nisbett's papers on Wolvesey Castle and on the hospital of St. Cross are excellent of their kind. Basing House has brief justice done to it by the Rev. G. N. Godwin, whilst the Rev. P. H. Ditchfield's good paper on Bramshill is tantalisingly short.

The editor is to be congratulated on having secured Mr. Horace Hutchinson to write a paper on "The Hambleton Cricket Club." It is somewhat singular that Mr. Willingham Rawnsley, who writes well on the New Forest, and who makes acknowledgment to the Victoria County History and to several other books on that part of Hampshire, seems never to have heard of Mr. Hutchinson's recent volume on the New Forest, which is far the best that has been yet issued.

The volume is illustrated with a variety of most charming photographic plates, and by a coloured sketch of beeches in the New Forest by Mrs. W. Rawnsley.

"DERBY: ITS RISE AND PROGRESS," by A. W. DAVISON (Bemrose and Sons Ltd.). This is not a book that calls for much remark or criticism. It is a well printed and pleasantly illustrated summary of the story of Derby, taken from a great variety of printed sources, and covering some three hundred pages. Those who are interested in this county town, which has lost most of its old features save the singularly fine tower of All Saints' Church—provided they are not antiquaries—would do well to purchase this attractive-looking volume; it is cheap at 5s.

"MONUMENTAL BRASSES IN THE BEDFORDSHIRE CHURCHES," by GRACE ISHERWOOD (Elliot Stock). All the Bedfordshire monumental brasses appear to be catalogued and briefly described in this thin book. It is illustrated with several plates of the more remarkable examples, which are the result of drawings from rubbings. It would have been much better and insured accuracy had the actual rubbings been used. As to the letterpress, the least that the writer could have done would have been to acknowledge the source from which so much is taken; but on this point there is complete silence.

## **News Items and Comments.**

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### **HORSE BRASSES.**

IN the interesting and suggestive paper by Miss Eckenstein on Horse Brasses in your last issue, the writer is evidently puzzled by Brass No. 134, with "the letters T.K. and David playing the harp." I do not say that this English specimen has not been used as a horse decoration by some carter proud of his team—in fact, it appears to have been roughly pierced for some such purpose—but that was not its original object. It is the pierced brass "rose" or circular decoration which usually ornamented the sound hole of the eighteenth century English harpsichords. In this instance it has been taken from an instrument made by Jacob Kirchman or Kirkman (J.K. *not* T.K.), who came to England shortly before 1740 and worked till 1778. He was also organist of St. George's, Hanover Square, and was succeeded in the business by Abraham and by Joseph Kirkman, who adopted the same trade sign (David playing the harp), but elaborated the rose surrounding it with representations of various instruments of music, and reducing the initials J.K. in size. These pierced brasses and similar ornamentations from the English citterns are not infrequently met with in old metal stores.

F. W. GALPIN.

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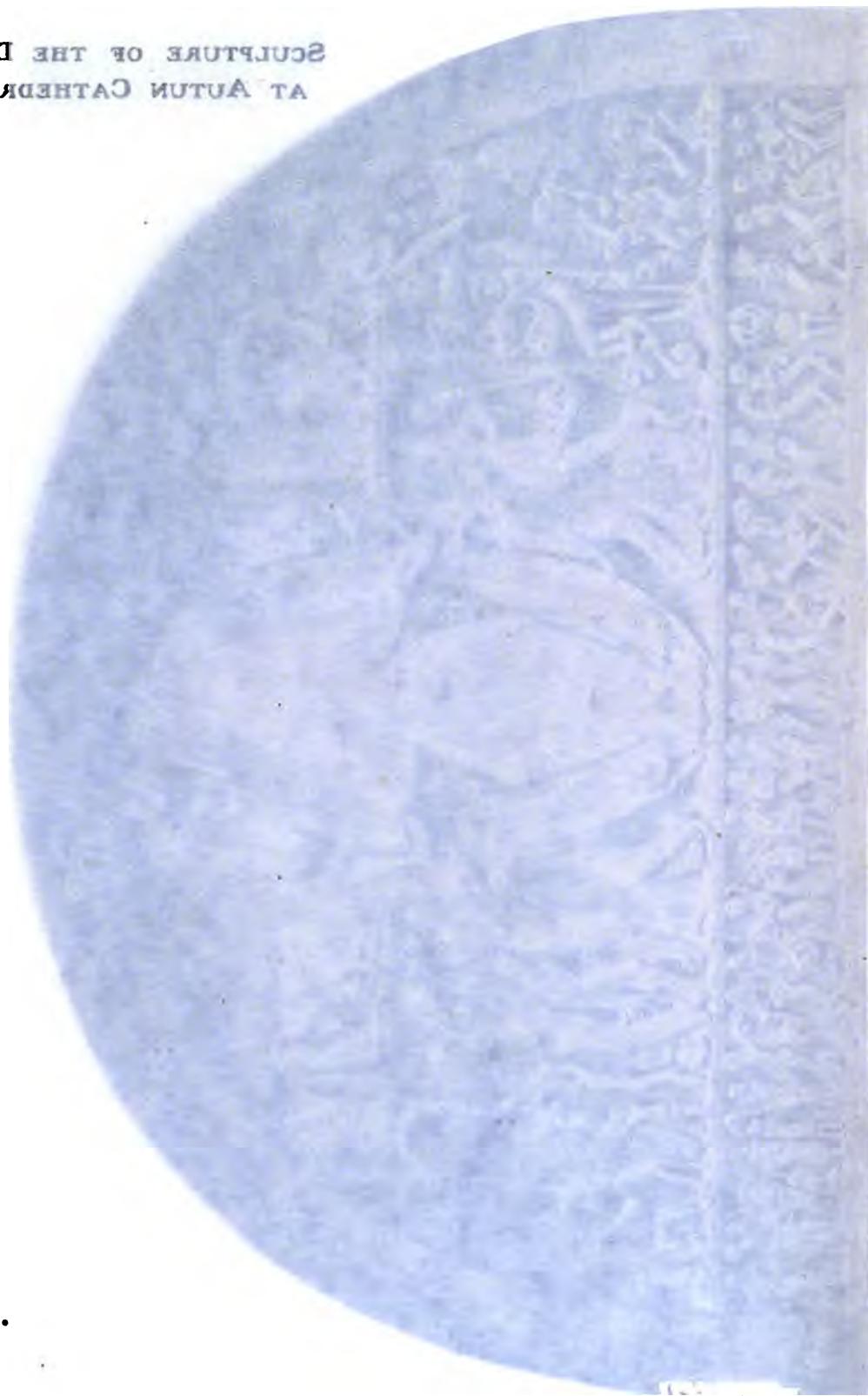
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**SCULPTURE OF THE DOOM  
AT AUTUN CATHEDRAL.**

SCULPTURE OF THE DOOR  
AT AUTUMN CATHEDRAL





8

# *The Reliquary*

&

## *Illustrated Archaeologist.*

APRIL, 1907.

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### Some Churches in the Teign Valley, Devon.

THE beautiful valley in which runs the river Teign (pronounced "Teen") contains, in the last twenty miles or so of its course, many churches deserving consideration.

Of these churches that nearest to the source of the river is, perhaps, the most interesting, namely, Dunsford, situated on the left bank of the Teign. Lower down the river are the villages and churches of Christowe on the right, Ashton on the left, Trusham, Chudleigh, Kingsteignton (pronounced Kingstaynton) also on the left ; Wolborough (part of Newton Abbot) on the right ; Bishopsteignton (pronounced "Bishopstaynton") on the left of the tidal estuary; and Coombe-in-Teign-head and Ringmore, both on the right bank.

All these churches are typical of the county, being of a rather weak stamp of Perpendicular design, save Ringmore at the mouth of the estuary.

The first church to be considered is, therefore, that at Dunsford, dedicated to St. Mary. The church itself is situated at the eastern end of the village—a typical Devonshire one—and is in

itself in no way remarkable. The usual western tower, a nave with south porch and north aisle and chancel, complete the edifice. The date is fairly late in the Perpendicular period. The entrances to the church are three in number—a western door under the tower, the south entrance under the porch, and a small Priests' doorway in the south wall of the chancel. There appear to be no remains of work prior to the date of the present building.



Fig. 1.—Alms-dish, Dunsford.

Inside are many very curious items: in the chancel is a very finely preserved and remarkable old brass alms-dish, which stands on a small bracket on the north side; this is illustrated in fig. 1, which shows the subject chosen for its decoration to be the old story of Adam, Eve, and the apple. On the left of the central tree, which shelters the serpent, is Adam, while on the right is Eve, who has just accepted the fatal fruit from the Serpent. The

remainder of the dish is very well embossed with various devices, including a handsome escalloped border.

Close to this dish is a very fine old oak chair with arms ; the centre panel in the back seems to be the oldest portion, and is, possibly, part of a Jacobean pulpit. It seems to be the custom of church visitors here to whittle a piece off the legs of this chair,



Fig. 2.—Oak chair, Dunsford.



Fig. 3.—Sword and helmet,  
Dunsford.

with the object, apparently, of discovering whether the oak is black all through or not. One would think that the result of the first test applied would be sufficient for future visitors, as the wood is quite white inside, though there are holes which look like the work of worms ; but, I believe, artificial worms of steel are sometimes introduced to give an air of antiquity to objects of

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this sort. However, the chair is very handsome—it is undoubtedly old in parts, and looks old all over; it is shown in fig. 2. The back pair of legs, which are the only ones which have received the gentle attentions of the knife up to the present, may have been added later to give more strength. The panel in the back represents a Christian overcoming a dragon (sin) with a cross. Behind the chair may be seen the panelling which surrounds the chancel, and appears to be old bench ends worked up. The altar rails are good plain specimens of sixteenth century work. On the south side is a piscina. In the nave and its aisle are other



Fig. 4.—Fulford Tomb, Dunsford.

interesting objects, noteworthy among them being the old helmet and sword belonging to a member of the Fulford family, which is shown in fig. 3. It hangs high up in the angle formed by the north and east walls of the north aisle over the splendid Fulford tomb, shown in fig. 4. The sword and helmet are said to be relics of the reign of Henry VII., and, judging from the state of preservation in which the sword appears to be, the old lines :—

“The good knight is dust, his good sword is rust,  
His soul is with the saints I trust”—

do not apply in this case.

The tomb shown in fig. 4 is one of those much elaborated, highly coloured, and altogether showy erections which were so

popular among our great families during the latter years of the sixteenth century and the early ones of the seventeenth.

The design is excellent in itself, and would be much more admirable were it not so richly coloured and gilt, and had it no connection with a tomb. The columns shown in the photograph are really excellent examples of the Corinthian order as used by



Fig. 5.—Table of Kindred and Affinity, Dunsford.

the Romans. Round the top, or roof, of the tomb are a series of shields bearing the arms, etc., of the Fulford family. Recumbent on the tomb are the figures of Sir Thomas Fulford and Ursula, his wife—the carving here is good ; on a shelf at the back of the tomb are a kneeling row of their children, seven in number, though the inscription only speaks of six ! The foremost kneels

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at a fald-stool, on which is an open book. Before the reading desk, and conspicuously placed before the eyes of the kneeling figure, is a large shield containing the Fulford arms. The inscription, which is placed on the left and right hand sides of the central pillar, reads as follows :—

(On the left of pillar) :

“ Heare lyethe, Sir Thomas Fulforde,  
Who died, last day of July, An<sup>o</sup> Dō 1610.  
Also, his wife, Ursula, who died 1639.  
Daughter of Rich<sup>d</sup> Bampfield of Poltimore,<sup>1</sup> Esq.”

(On the right of pillar) :

“ Their children—

1st Sir Francis, who married Ann, heir of Bernard  
Samways, Esq<sup>r</sup>. of Toller . Dorset.  
2nd William . 3rd Thomas . 4th Bridget, married to  
Arthur Champernowne, Esq<sup>r</sup>. of Dartington.<sup>2</sup>  
5th Elizabeth, married to John Berriman, Esq<sup>r</sup>.  
6th Ann, married to John Sydenham of Somerset.”

The lower part of this tomb, not to be seen in the photograph, is completely hemmed in by pews, which very much spoils the decidedly rich general effect. The seventh child, which is not enumerated among those above, may have died in infancy or not have proved a credit to the family ; but in the former case the usual plan adopted was to carve a cradle to show the age of the child at its decease. The method shown in the photograph, *i.e.*, a fully grown child, may have been used for the sake of uniformity of design. This is, of course, mere conjecture. The family of Fulford were the great landowners of these parts, the family seat being at Great Fulford near by, where the fine old hall still remains.

There are slight traces of old stained glass in several of the windows, namely, the middle window on the south side of the nave and the three most westerly ones of the north wall of the north aisle ; the subjects are in every case figures.

Hanging against the north side of the tower arch is the old Table of Kindred and Affinity in a frame; this is shown in fig. 5. It is termed the “ Degrees of Marriage : or, an Admonition to all such as shall intend hereafter to enter into the state of Matrimony, Godly and Agreeably to the Laws.” After such an effusive and grandiloquent heading, one is really almost surprised

<sup>1</sup> Near Exeter.

<sup>2</sup> The family still resides at the Hall.

to find that the first admonition is the time-honoured, and—one would imagine—unnecessary one, “A man may not Marry his Grandmother!” The table goes on to inform the enquirer that it was “set forth at first by the Most Reverend Father in God, Matthew, Lord Archbishop of Canterbury, Primate of England and Metropolitan.” “And now ordered to be had in all Churches by the Most Reverend Father in God, John, Lord Archbishop of Canterbury, Primate of England and Metropolitan.”



Fig. 6.—Norman Font, Christowe.

Below this, and in the centre of the paper, is a picture of a couple being married in a large church with a roof of such proportions that it would make an architect, or engineer, shudder to look at it. On the left of the picture are three rules for the guidance of those about to “run in double harness” :—

*First*—That they contract not with such Persons as be hereafter expressed, nor with any of like Degree, against the Law of God, and the Laws of the Realm.

*Secondly*—That they make no secret Contracts, without Consent or Counsel of their Parents or Elders, under whose

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Authority they be, contrary to God's Laws and Man's Ordinances.

*Thirdly*—That they contract not anew with any other, upon Divorce and Separation made by the Judge for a Time, the Laws yet standing to the contrary.

On the right of the picture are various Biblical texts, below appearing the Table of Kindred and Affinity, in both Latin and Eng'ish. Beneath these, again, are various rules in old English characters, beginning :—

" 1. It is to be noted that persons which be in the direct line," etc.

Almost at the very foot of the sheet is the following :—

\* \* " By the Canon Law no Marriage can be solemnized except between the hours of Eight and Twelve in the Morning"—By the Twentieth, Geo. ii., cap. 33. " If any Person solemnizes Matrimony in any other place except a Church or Chapel, where Banns have usually been published, or shall solemnize Matrimony without Banns or License, he shall be adjudged guilty of Felony, and transported for fourteen years."

The columns setting forth the actual relationships forbidden in marriage begin thus in the case of the man :—

### A MAN MAY NOT MARRY HIS

	<i>Secundus gradus in linea recta ascendente.</i>		
Con.	Avia	1	Grandmother.
af.	Avi relicta	2	Grandfather's wife.
af.	Prosocrus, vel socrus magna	3	Wife's grandmother.

At the extreme foot of the paper, and almost hidden by the frame, are the names of the printers and publishers.

This curious old relic must, as it proves for itself, have been at one time in every church in the Kingdom, yet I have never come across a copy before ; indeed, it seems as though it was only in quiet, out-of-the-way and undisturbed churches, such as this at Dunsford, that the quaint old furniture of our ancient ecclesiastical buildings may be now found, where the roaring tide

of reckless "restoration" and the overwhelming flood of pitch-pine (nicely varnished, please!), and stencilled walls of many hues have either not yet reached or have been effectively banished by rural simplicity and common sense.

Take, for instance, this alms-dish. In many and many a parish the incumbent would have made away with such a relic as being



Fig. 7.—Details of South side, Higher Ashton Church.

"indecent," "likely to corrupt the public morals," and heaven knows what else in the way of feeble excuses and rubbishy mock modesty. The same applies to this Table of Kindred and Affinity. The helmet and sword—perhaps a thank-offering to the church for preservation from a stormy and dangerous career, exchanged for a life of peace—might be also hidden away, if not

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buried out of sight and mind, in some parishes, as not being fit decorations for the "House of Peace." Not so in this parish; here the old is carefully preserved. In fact, much the same may be said for most Devonshire churches; indeed, it appears that where the High Church movement is most in force there a spirit of toleration is mostly to be found.

To return once more to the actual fabric of the church and its furniture. Opposite the south door is the font, which is said to be of Perpendicular date; should this be the case, the state of preservation in which it now is must be nothing less than remarkable. It is octagonal and is decorated with shields bearing coats of arms and also with a text; it looks wonderfully new, though there are a few chips off it in places.

Another curious survival of an old custom is to be seen in both the doors on the south of the church. In each, about a foot from the ground, is cut a small door—rather like the door which admits fowls to a fowl-house—about 1 ft. 6 ins. square or thereabouts. A similar instance of such a door occurs at Mullion Church, Cornwall (*vide THE RELIQUARY*, vol. vii., p. 128), but in this case the door is far more ancient, and no doubt served to let the dogs, which might have entered with their masters unperceived, out again without the noise and draught attendant on the opening and closing of the whole large door. In these cases the original use of the door seems to have been quite overlooked or forgotten, and the orifice now simply serves as a means of securing limited ventilation during the hours at which the complete door is locked. Both these traps are now covered with wire netting. Over the porch entrance is an old painted sun-dial. At the foot of the steps, leading down from the south door to the road beneath, are two very fine stunted cedars, which lend a most venerable and impressive air to the place.

Leaving Dunsford and passing down the valley by the lovely little river Teign, which almost equals its neighbour, the Dart, in beauty—and this latter is said to be, with the Nile and the Rhine, one of the three most beautiful rivers in the world!—we come upon the village and church of Christowe, in a little coombe on the right of the river. Christowe has been immortalized by the novelist Blackmore in his "Christowell," it is said.

The church is much the same in general appearance as the majority of those in this part of Devonshire, but the tower, which has the rather unusual adornment of corner pinnacles, is of a rather

more graceful type. The dedication of the church is to St. James, and its date is, like so many others in the neighbourhood, of the well matured Perpendicular period.

There is really but little of interest in the interior, the rather fine Norman font and the remains of the old chancel screen, bereft of its rood and rood loft, being the most noteworthy features. The font, shown in fig. 6, is in the form of a stumpy Norman pier and cushion capital. It is very effective as the indentations are not too frequent, the result being that the massive appearance so typical of the Norman period is well retained. An almost identical specimen may be found at St. Philip's Church, Bristol.<sup>1</sup>

The screen, which is in a sad state, is thickly besmirched with a particularly sticky evil-looking paint in Royal Mail red, bright blue, emerald green—of a shade which would delight the heart of a native of “Ould Oireland”—and a remarkably bilious-looking yellow! The ancient paintings of saints, martyrs, etc., which no doubt once covered the panels, are now no more; let us hope that they were not removed for the same reason that caused the churchwarden of a tiny Derbyshire church to cover the ancient wall paintings there with plaster, for, said he, it made the chapel look like “a bad place”! At Christowe are some excellent bench ends, one loose one, representing a lion, being particularly good.

<sup>1</sup> *Vide Paley's Baptismal Fonts.* (This type of font is almost universal in S. Pembrokeshire and Gower.—Ed.)



Fig. 8.—Mural painting, Higher Ashton Church.

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A mile or two lower down the river we come upon the highly interesting church of Higher Ashton, up a coombe or small valley on the left of the river, perched on an eminence which commands lovely views of this lovely county.

The church is of much the same period of architecture as the others, and is most carefully preserved. In fig. 7, which shows a portion of the south side of the nave, may be seen the beautiful oak screen with its delicate tracery and painted panels, the Jacobean pulpit with "tester" or sounding board, the hour-glass stand fixed to it, the fine old oak seats, the edge of the old south door, and the entrance and exit of the rood loft staircase. Other items of interest in the church are a fine wall painting, some old glass, and a fine oak roof.

In fig. 7 on the screen may be seen three of the original panel paintings, one of which, on the extreme right, depicts a nude figure—now minus a head—pierced through and through by arrows, probably representing St. Sebastian.<sup>1</sup> Between the screen and the pulpit may be seen the entrance to the staircase which once gave access to the rood-loft. Above the screen and over the sounding board to the pulpit (as seen in the photograph) is the doorway at the head of the staircase, and, originally, at the end of the rood loft. The staircase is built in the thickness of the wall.

The pulpit is a good example of its kind, though placed on the wrong side of the church, as the north, and not the south side, is the proper position for it. The panels under the arches are quite plain, and it is evidently of one of such that the centre panel in the chair at Dunsford (fig. 2) is formed.

It is very strange that at the beginning of the great church-building movement in this country, *i.e.*, at the Norman Conquest, the circular-headed arch was the fashion; then came its opposite, the lancet window and pointed arches of the succeeding Early English period. During the next style the arch is less acute, as may be seen in Decorated style buildings. The Perpendicular style gradually depressed the arch till the far from handsome true Tudor arch was in vogue. This was followed again by the type we see here—the circular head again. Thus, during the greatest periods of our English architecture, we see the round arch develop to the extreme pointed one and then gradually diminish again, as slowly as it originally rose fast, to the circular-headed arch as

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<sup>1</sup> St. Edmund, King and Martyr, was also thus represented, but his effigy is rare.

here presented. The modern style of present-day architecture, if style it can be called, still makes use of this round-headed arch, together with a re-developed decoration of Byzantine extraction, from which style originally sprung the true Norman.

Fixed to the edge of the pulpit may be seen the old hour-glass stand, which warned the too-discursive minister that he must condense his "thirdly," "fourthly," or even bigger "-lys" if he wished to keep in the good graces of his listening—or sleeping—parishioners; and one can imagine the anxiety with which the last grains of sand were watched by a tired and impatient congregation, and the shuffling of feet which would signalize the fact that the sand was done, and that the last words of wisdom (?) must likewise come to a close.



Fig. 9.—South Doorway, Kingsteignton Church.

The beautiful old oak pews in the foreground of fig. 7 are but a few of the many now in the church—they might well form a pattern for modern pews; but the wooden chairs of High Wycombe and the church furnishers' pitch-pine abortions have obtained a firm hold of the clerical mind. The edge of the old iron-studded door may just be seen in the photograph on the extreme right.

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Fig. 8 shows a fine mural painting in terra-cotta and white distemper; it is on the north wall of the north chancel aisle. The subject has been said to be the vision of St. Gregory, but it seems to be much more likely that it is merely a representation of our Lord surrounded by the instruments of the Passion. On the left is the ladder, a basket (lantern?), dice, scourge, and hammer; on the right are three nails, a spear, a reed and sponge, and the pincers. In the centre stands our Lord, at the foot of the Cross, crowned with thorns. It is curious that the hammer on the left, at our Lord's elbow, was invisible in the original, but is brought out in the photograph. Our Lord's right hand is pressed to His side, while the left holds the spear and reed; His head is turned towards the ladder. Other remains of wall-paintings, or, at any rate, of their ground-work of terra-cotta, may be seen in four places in the north aisle on the north arcade of the nave, at the entrance to the rood loft.

The next village and church, on the left bank of the river again, is Trusham. Between Ashton and Trusham, on the hillside on the right, is the magnificent and almost palatial Elizabethan manor-house of Canon-Teign Barton, once the seat of Lord Exmouth and now a farmhouse; it is said to have been stormed by Fairfax. The original doors still remain to most of the rooms, as likewise do the beautiful oak panellings and huge open fireplaces. In the grounds stands an ancient granite cross, rescued from obscurity on the moors of Haldon, where it lay prone.

Trusham Church, dedicated to St. Michael, is a tiny building covered with an odious layer of plaster on its exterior. There is little of interest in its interior, but it shows traces of the Norman and Early English periods, the main portion of the building being Perpendicular. In the south porch is the ancient Norman font, closely resembling that at Little Billing, Northants (illustrated by Paley). The original church is said to have been erected in 1259, but how such a precise date was arrived at I have been unable to determine; it is also stated that the enlargement of the church was in 1430, but this is open to doubt, as the style of the church gives a strong impression of rather later work. In addition to the font there is a Norman piscina of the indented cushion capital type (like the font at Christowe on a small scale), and a fine mural monument to the Stooke family.

The north side of the chancel has a panelled wall painting, dated 1583, which is perhaps artistically good, but is, archæologically,

without interest. This practically exhausts the points of interest to be found here.

The next church is again on the left, at Chudleigh, a long straggling village. Here there is nothing to claim particular attention save the fine screen. In 1074 the Bishop of Exeter, Osbert, built himself a palace near the well-known Chudleigh Rock, and of



Fig. 10.—Old Eagle Lectern,  
Wolborough.



Fig. 11.—Sir John Shorne and  
the Devil, Wolborough.

this palace but little remains. It would be built twenty-four years after the removal of the see from Crediton, which occurred in 1050, at which place the Bishops of the Diocese had resided for one hundred and fifty years.

One leaves this commonplace village without regret, and in four and a half miles reaches Kingsteignton (pronounced

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"Kingstaynton"). The pronunciation of "teign" is very varied; the river is the "Teen," then we have Drewstaynton, Kingstaynton, Bishopstaynton; but in Teigngrace, Teignbridge, Teignmouth, it is pronounced "tin." In Coombe-in-Teign-head and Stoke-in-Teign-head it is pronounced, like the river, "Teen."

This village, Kingsteignton, is for the most part ugly and devoid of interest; the church, however, is a large fine building, but over—"restored." Here there are said to be some chained books, but these, after a diligent search, I was unable to locate. There is one of the most beautiful specimens of an early Perpendicular font that I have ever had the good fortune to encounter. There are two old chests, and a very fine south entrance to the church under the porch; this is shown in fig. 9. The churchyard contains a beautiful avenue of mighty trees and a babbling brook—and that is all. The south-west boundary of the churchyard consists of a row of quaint old low-built cottages, in lieu of a wall, their doors opening direct on to the churchyard—a most depressing outlook.

A mile and a half south of this village is the extensive market town of Newton Abbot, which includes the parishes of Highweek, Newton Bushell, and Wolborough. It is with this parish church of Wolborough (pronounced "Woolbro'") that we have to deal. It is dedicated to St. Mary, and is, "of course," one might almost say, of the Perpendicular style. It contains much of interest, including a fine screen, an old brass eagle lectern, old heraldic glass, two hagioscopes or squints, a Norman font, and four very second-rate panel paintings of the Evangelists.

The old eagle lectern is shown in fig. 10, and is believed to have been dug up at Bovey<sup>1</sup> Heathfield, a few miles distant. Near the latter, curiously enough, is the beautiful village of Bovey Tracey, whose church also contains a very similar lectern. The reason of its interment at Bovey Heathfield was the desire to preserve it during the Civil Wars. The talons of this eagle are of silver, whilst those at Bovey Tracey are missing; the foot of the pedestal is supported by three curious little lions or similar beasts. In the photograph showing this lectern some figures painted on the rood-screen may be seen, and of these one is highly interesting.

This figure is no other than that of John Shorne, or Sir John Shorne, who was greatly lauded and thought much of over his

<sup>1</sup> Pronounced "Buvvy."

successful attempt at decoying so wily an old person as the Devil himself into a boot ! John Shorne, the Devil, and the boot are shown in fig. 11, but what the lettering above is meant for I do not know. A most interesting account of this clever person has appeared as lately as 1901 in *THE RELIQUARY* (vol. vii., p. 37). He was at one time at Monk's Risborough, Bucks., but his features do not ornament the screen there as far as I can see. The screens of Gately and Cawston, Norfolk, and Sudbury, Suffolk, have his effigy ; while at Suffield, Norfolk, there is a painting of him in the



Fig. 12.—Norman Font, Wolborough.

church. His portrait also appears on stained glass at several places, also on a pilgrim's token in the Guildhall Museum, London.

The author of the above-mentioned article speaks of an "effigy" of him at Wolborough, and seems to consider that it no longer exists. It seems most probable that the screen painting here referred to was what was meant, but it still exists. John Shorne holds the Devil in the boot with his left hand in every case, and seems to be admonishing him, meanwhile, with the other.

In fig. 12 is shown the font; it is of a type which seems to have

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found much favour in Devonshire, as other very similar examples exist at :—

Bishopsteignton.

Denbury.

Buckland-in-the-Moor.

Plymstock.<sup>1</sup>

Coffinswell.

South Brent (facsimile).

Ugborough.

Lanreath, Fowey, and Ladock, Cornwall, are other examples. The old Greek honeysuckle pattern is the basis of the principal design. Wolborough Street, Newton Abbot, has in the centre the fine old tower of the old chapel of St. Leonard. It is now a clock tower pure and simple.

On the same side of the river as Kingsteignton is Bishopsteignton. The church is, on the whole, devoid of interest save for its Norman remains ; these consist of a font, a tympanum, and two fine western doorways. The font is of the same type as that at Wolborough, but differing in form, as it is vat-shaped. The tympanum is not now in its original position, as it is in no doorway, but is built into the south wall of the nave, and is much obscured by ivy (fig. 13). Its character is intensely Romanesque, though the features of the four figures displayed thereon are far from being of the rough and ready type which generally accompanied the Romanesque type of design as used in Norman times. The features of the Virgin Mary, the full face figure, are strongly of an Egyptian cast of countenance ; this tympanum, in fact, is very much out of the ordinary. The design, too, as a whole, is unusual for the period of architecture which produced it, for the Norman designers dearly loved to obtain good "composition" by drawing the principal attention to the centre of his work. Thus we generally find the principal attraction in the middle, the other members of a group being placed to accentuate the central effect and be subservient to it. The subject of this carving is the Adoration of the Magi, a subject which does not admit of any other arrangement or grouping. Each figure was originally beneath an arch, but the piers are now missing. This tympanum is included in the series illustrated and described by Mr. Keyser in his *Norman Tympana and Lintel*s (plate No. 87). The doorway shown in fig. 14 is the more southerly of the two, and has been considerably restored about the panels and shafts. The outer order of the arch consists of the well-known Norman star (wrongly termed "trellis" by some), which,

<sup>1</sup> *Vide Paley's Fonts and The Reliquary*, vol. x., p. 57.

as I have already explained,<sup>1</sup> was the forerunner of the dogtooth of trans-Norman and Early English times. As will be noticed, this star ornament consists of a series of crosses divided by a line, whose meeting points are rather broader than their extremities, probably owing to the fact that the stone was more easily removed to a greater depth between the extremities, or points, of the star, than at the centre where there was less room to work in. This star, then, became, after a time, wearisome to the eye, owing to the number of lines; a new means of dividing each star was therefore developed, *i.e.*, the raising of the centre so that a natural division of light and shade was occasioned. The lines



Fig. 13.—Norman Tympanum, Bishopsteignton.

were now made into petals, as became the approaching era of natural foliage in sculpture as the Early English style approached.

The next order consists of four rows of raised chevrons; inside this order comes one cut in a very shallow manner with irregularly interspersed fleur-de-lys—of a sort. The next order is plain and narrow. The final and inside order consists principally of beak heads, but a peculiar bird occupies the right hand extremity. This bird is often seen and is hard to describe; it appears, however, to its best advantage on the wonderful Norman remains at Shobdon old church, Gloucestershire. The left hand, or north, capitals are very fine, and are shown in detail; the shafts are quite

<sup>1</sup> *Reliquary*, vol. x., p. 143.

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modern. The Byzantine element is again apparent in the bird, also the northerly capitals. The other doorway (not illustrated) is a much more plain affair. The church is dedicated to St. John the Baptist. The famous Bishop Grandison of Exeter erected a palace here during the fourteenth century, of which only a very small portion of the chapel remains.

On the opposite bank of the lovely broad tidal estuary of the Teign is the village and church of Coombe-in-Teign-head. Here

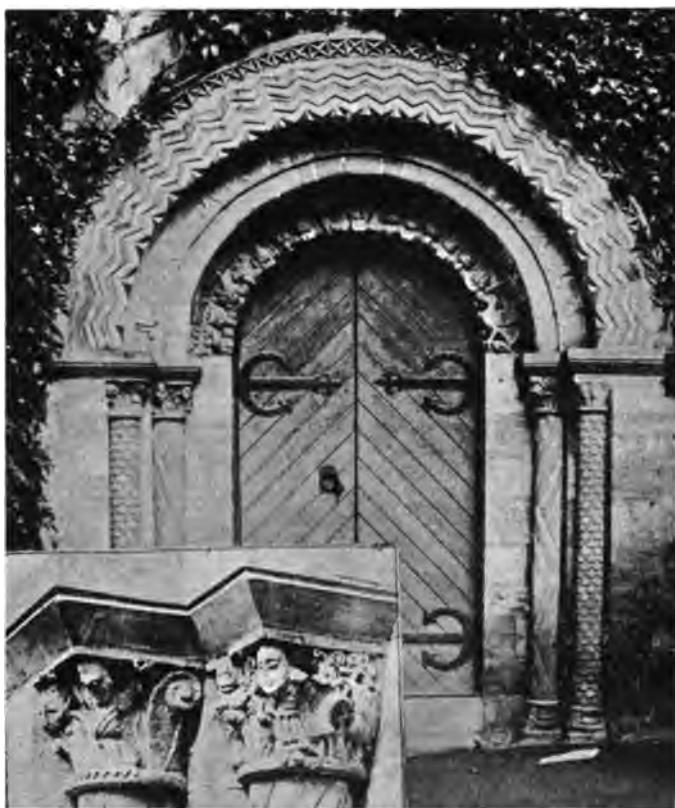


Fig. 14.—Norman doorway and details, Bishopsteignton.

is an ancient late Tudor school house and a much restored and renovated church of red sandstone. The principal items of interest are the Norman font, the chancel screen, some very fine bench ends, two squints or hagioscopes, and a remarkable tomb near the bench ends in the north transept.

The font is really of quite a puzzling kind to the casual visitor, as, owing to its peculiar design, its neatness, and its present well

preserved—though white-washed—condition, it might be a fairly modern thing of local design and workmanship. It is, however, of a fairly late Norman date, and very closely resembles the base of the font at Buckland-in-the-Moor. The cable is a trifle peculiar, as it is twisted from left to right (the reverse is more usual), the only other similarly twisted specimen which I have before encountered being also a Devonshire one, namely, that at Stoke Canon. The whitewash is, fortunately, so thin that the design is not clogged. It is shown in fig. 15.



Fig. 15.—Norman Font, Coombe-in-Teign-head.

The bench ends are really extremely good examples of their kind. Two consist of full-length figures of St. Catherine and St. Barbara, the latter being shown in fig. 16. The border should be noticed. Two other "ends" have four figures apiece on them. One consists of St. George, St. Agnes, St. Hubert, and the extremely rare effigy of St. Genest, the jester saint. The figures on the other are hard to identify, but two have been recorded as being St. Paul and St. James the Less.

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In the north transept, or chapel, and close to these bench-ends, is a tomb and monument of a most curious type of design, and with a most peculiarly worded inscription. On the lower part appear the initials of the pair commemorated, within wreaths, one on each side. On the left is G H., for Gregory Hockmore, on the right A.H., for Alice Hockmore, his wife; in the centre is an elaborate coat of arms. At the back of the upper portion of this tomb is a brass plate bearing the family arms, and thus inscribed :—



Fig. 16.—Bench end, St. Barbara,  
Coombe-in-Teign-head.

“Here under resteth Alyce  
Hockmore the wife of  
Gregory Hockmore Esquier,  
to whom she brought forth  
fifteen children, and lyved  
after his death a housekeep  
and a widow fortie yeares  
and one. Who departed out  
of this life on the second day  
of Aprill, and in ye yeare of  
grace 1613. To whose deare  
memorie the dutie of a sonne  
hath dedicated this inscription.

“Beare witness neighbours if  
ye knew another which went  
beyond this widow, wife, or  
mother, in life and death  
a saint now gonе to dwell  
with Christ w<sup>o</sup> doth among  
the saints excell.

“Et me filium suum æstate  
minimum charissimum amoris  
hui pignus in cac vale  
lachrimarum justissimor<sup>t</sup> dolore  
perculsum reliquit.

Phillip Hockmore.

“Quare tristis es anima mea spera in Deo ?.”

The “dutiful sonne” does not appear to trouble about his father overmuch! The family motto—“Hoc more fata,” is a “play” upon their name.

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<sup>1</sup>Or “instissimo.”

Near Coombe is the village of Stoke-in-Teign-head, which though really not strictly in the Teign valley itself, may perhaps be here included. The only really fine and interesting items are the capitals of the piers to the north arcade. One of the most beautiful is the central one, the profile of the right hand angel being wonderfully delicate in expression. This capital is said to represent the four virgin martyrs.



Fig. 17.—Hockmore Tomb, Coombe-in-Teign-head.

We next pass on to the now tiny church of St. Nicholas, at Ringmore, which is really the remains of a larger building pulled down a few years ago, unfortunately. There is little to notice here save the extremely rare instance of a five-light Early English lancet window at the east end. Beneath is a curious little circular window, rather of the low-side-window order.

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These churches of Devonshire, uninteresting though they may be to the architect purely, contain so many curious little items which have long since disappeared from less remote and more populous and progressive parts, that they are of more than usual interest to the ecclesiologist. Nearly every church contains its elaborate painted oak screen, often with a saint depicted in every panel. Though I have closely examined many dozens of Devonshire screens, I have never come across a painting of John Shorne save on that at Wolborough. The majority of those churches which I have visited show that the clergy in charge are good, or rather advanced, churchmen ; in these cases the church is always in excellent order, the old is preserved, restorations necessary at the present day are carried out as restorations should be, not as a chance of sweeping away all that is not new and polished looking, and, what one is always glad to see, the churches are left open all day, being treated as the House of God, not as the adjunct to the parsonage, to be closed and opened as the incumbent may in his wisdom (?) decide. If our church is State governed and State paid and controlled, why should it not be treated as State property, to be freely used, in a reverent manner, by those who contribute to the State the necessary funds for its upkeep as an institution ? In this fair county one does not find the church-yard serve the purpose of a playground for the village children, or a convenient short cut from one place to another ; fowls do not scratch and uproot among the gravestones, nor does the " tripper " scrawl his name on everything he can lay his hands on—perhaps, even he, when he comes, notices the difference, and stays his devastating hand.

Devon may be sleepy, rural, behind the times, but it does set an example to clergy and villagers all over the country. Let us hope that there will be no great awakening in this county, when churches will be closed and graveyards become the village playground. In such buildings as these it is to be hoped that the church lover will not forget to contribute to the " restoration " box. I know well how the sight of previous " restorations " in some churches militates against donations, however small ; one notes the difference in Devonshire.

G. LE BLANC SMITH.



Fig. 1.—An Eighteenth Century Smoking Club.

## The Story of the Tobacco Pipe.

THE true and ardent Nicotian has ever adopted a pipe as the most perfect manner of enjoying the fragrant weed. In every clime and country the fumes of tobacco are inhaled through some kind of tube, and a collection of the world's pipes would contain more types of peculiarity than there are nations or tribes upon the face of the earth. Little more than a century ago a nation's pipes were, as a rule, made of the most suitable and available material found in their respective countries, and some peoples of necessity still adopt what seem to us very curious and strange devices.

The natives of the Arctic regions smoke through a walrus tooth; in Assam and Burmah bamboo pipes are used; the tribes of New Guinea contrive sea shells as bowls for their pipes; the aborigine of New Zealand has an elaborately carved wooden pipe, embellished with the typical grotesque figures so familiar in the native art of that country; on the Yarkand River in Central Asia

pipes are made of jade ; the Hindoos mould their pipes of a rough red clay ; the tribes of South Africa use wood, clay, bone, and soap-stone or steatite, as it is sometimes called ; a long porcelain bowl is a favourite pipe head used by the Germans.

It is said that the earliest pipes adopted in this country by the richer *habitués* were made of silver ; some of the wealthy "puffers of tobacco" may have used such pipes, but the poorer classes "drank" their tobacco through a straw attached to a walnut-shell, which was indeed a very primitive device. The

majority of early smokers in England soon became enamoured of the white clay pipe, a "little tube of mighty power," which was almost universally adopted.

Present-day votaries of the "soveraine herbe" who cherish their mellow meerschaums, their spicy cherry-woods, or their sweet briar-woods, inhale

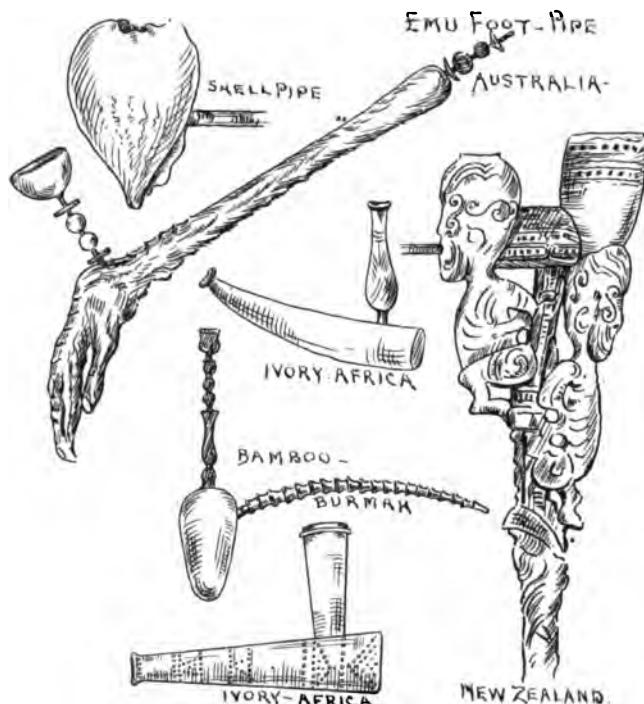


Fig. 2.—Aboriginal Pipes.

its soothing vapours with a thousand whiffs, in the happy delusion that such pipes have always been fashionable. Our grandfathers were proud of their finely coloured and polished meerschaums, a class of pipe first imported from Austria about a hundred years ago. Fairholt, writing in 1839, said : "Wooden pipes have been introduced into England, and pipes of briar-wood are now common in our shops." These, and others made of almost every imaginable material, have gradually superseded the homely white clay, which was practically the Englishman's only pipe for upwards of two hundred and fifty years.

There is no question that the habit or pastime of smoking tobacco in pipes was copied from the North American Indians, by early travellers and settlers. Like the aborigines, European voyagers smoked from pipes of stone and clay, and the same manner of smoking was subsequently introduced into England. The appropriation of the tobacco plant for smoking purposes was common among the native races of America long prior to the discovery of their continent by the whites. There was a sacredness and significance attached to the smoking customs of the Indians which were more than mere habit or common practice. The pipe was intimately associated with their national, social, and religious life; war was declared and warriors summoned by the reddened pipe of the chief, and treaties of peace were ratified as they "Smoked the Calumet—the Peace Pipe," a revered relic carried by each tribe, and handed down from generation to generation.



Fig. 3.—Pipes of the American aborigines, in the United States National Museum.'

- i. Ancient stone tubular pipe, from Wilkes County, Georgia. 7 ins. long, diameter  $1\frac{1}{2}$  ins. at the widest part. The incised ornamentation—tracks of a bird.
- ii. Comanche bone pipe, wrapped with strips of raw hide.
- iii. Unfinished tubular stone pipe, found at Newport, Cook County.  $4\frac{1}{2}$  ins. long, exterior diameter at thickest part  $1\frac{1}{2}$  ins.
- iv. Wood and stone pipe, from the Hupa Reservation. 11 ins. long.
- v. Mound snake pipe, from Mound City, Ohio. 3 ins. long.
- vi. Banded-slate bowl pipe, from West Virginia. 2 ins. high.
- vii. Fossil pipe, from Pottawatomie, Kansas, about 4 ins. high, and made of the outer whorl of an ammonite.
- viii. Steatite pipe, from Cumberland County, Tennessee, representing a wood duck. 9 ins. long, 4 ins. high.
- ix. Cherokee stone pipe, from Bradley County, Tennessee, representing the head of an Indian. 3 ins. long.
- x. Wood and lead pipe, from Rhode Island. 3 ins. long, 4 ins. high.

Most early travellers in writing their accounts and descriptions of the singular smoking customs of the Indians were very indefinite; the practice was entirely new and novel to them, therefore they found it difficult to phrase and to use those words which would convey to their stay-at-home friends what they really had seen.

Tobacco was first brought to Europe in 1518 by the Spaniards and Portuguese, although the crew of Columbus in 1492 had a wonderful story to relate of how they had seen the natives inhaling smoke and puffing it out again. The honour of importing tobacco into England and setting the fashion in smoking has been assigned to Sir Walter Raleigh, who returned home in 1586. In a very few years the singular practice spread rapidly throughout Europe, and to the farthest corners of the inhabitable globe. The first mention of pipes was in 1564, where Sir John Hawkins describes the Floridians smoking a herb "with a cane and an earthen cup." Thomas Hariot, who accompanied Raleigh's expedition to Virginia in 1584, when speaking of tobacco, says: "the leaves thereof are dried and brought into powder they use to take the fume thereof by sucking it through pipes made of clay."

The United States National Museum contains many hundreds of aboriginal pipes, collected from all parts of the American continent, and many of these are figured and described in a critical work by Mr. Joseph D. McGuire.<sup>1</sup>

A straight funnel or tube-shaped pipe found in America, a type which appears common to the whole country, is supposed to be the most primitive and earliest kind of pipe used. Some writers have referred to a Y-shaped pipe, which was thought to have been the earliest type of instrument used in America for smoking, but only a few specimens have been found. Straight tubes are the most ancient pipes, and these vary in both length and diameter, as well as in the materials from which they are made; many of bone, stone, earthenware, and wood, not unlike cigar-holders, have been unearthed on the Western Continent.

Smokers, no doubt, soon improved on this form, as hundreds of relics testify, and the evolution of the tubular pipe into one of rectangular shape came by gradual stages. The shapes of early American pipes differ greatly with the locality where they occur.

<sup>1</sup> *Pipes and Smoking Customs of the American Aborigines*, based on material in the U.S. National Museum, 1889.

Some strange expedients were adopted in the choice of bowls, singular pieces of stone which attracted the curiosity of the Indians were sometimes hollowed and carved. Representations of birds, animals, and reptiles often adorned the bowls and short stone stems, into which longer tubes were inserted. One remarkable example, a fossil pipe of hoary antiquity, presents a strange blending of nature and savage art. Their pipe stems were made of bone, horn, ivory, wood, stone, and quills, and were frequently highly decorated.

The English adopted the idea of pipes from the aboriginal races of America, and they soon found that cheaper and better pipes could be made of clay. The typical "English clay" appears to have been made within a year or two after the introduction of tobacco smoking by Raleigh in 1586. Paul Hetzner, a German lawyer, who visited England in 1598, notes with surprise the use of clay pipes. At the Bear Gardens, Southwark, "and everywhere else the English are constantly smoking, and in this manner—they have pipes on purpose, made of clay."

Sailors, who learned the use and virtues of the sublime weed, and also introduced it into England, have always been inveterate smokers. The fragrant fumes appealed to them as a wonderful solace during the privations of a seafaring life, beguiling idle hours



Fig. 4.—Pipes from various districts, unmarked.

and weary watches on shipboard, and very appropriately we find a ship called *The Tobacco Pipe*. On May 5th, 1599, a sailor named Edmund Saunders, of Weymouth and Melcombe Regis, was examined before John Mokel, Mayor of Weymouth, and other magistrates, at Waterhouse, where the sailor deposed that when on board the good ship *The Tobacco Pipe* in Bordeaux Harbour, one Henry Carye said that "he could find in his heart to be 'the Queen's' hangman, and to hang her at the yardarm." These disloyal and seditious words were revealed to Richard Toms, the master of the ship, hence the examination, a report of which was sent to Queen Elizabeth's advisers at court.

Many references to tobacco are found in the correspondence of this period. John Watts, an alderman of London, in a letter written to Sir Robert Cecil, Secretary of State, who must have learned the practice of "drinking tobacco," as smoking was spoken of, says: "According to your request, I have sent the greatest part of my store of 'tobaca' by the bearer, wishing that the same may be to your good liking. But this 'tobaca' I have had this six months, which was such as my son brought home, but since that time I have had none. At this period there is none that is good to be had for money. Wishing you to make store thereof, for I do not know where to have the like, I have sent you of two sorts. Mincing Lane, 12 Dec., 1600."

At first smoking in England was only indulged in during hours of leisure and in private, but the habit became so popular that smokers in the streets were everywhere met. A writer of the times tells us that:—

"Tobacco engages  
Both sexes, all ages—  
The poor as well as the wealthy ;  
From the court to the cottage,  
From childhood to dotage—  
Both those that are sick and the healthy.

"It plainly appears  
That in a few years,  
Tobacco more custom hath gain'd  
Than sack or than ale,  
Though they double the tale,  
Of the time wherein they have reign'd."

King James I. detested the newly acquired smoking habits of his subjects, and in 1603 he issued his famous tract, the "Counterblaste to Tobacco," wherein he condemned smoking,

and described it as "a loathsome custom"; he finishes his diatribe by saying, "the black, stinking fume thereof nearest resembling the Stygian smoke of the pit that is bottomless." The King's expressed dislike to tobacco and his denunciatory epistle doubtless acted as an incentive to the populace in their public and persistent use of the potent weed.

One often wonders if Shakespeare puffed the social pipe, as it is a curious fact that no allusion to tobacco, smoking, or pipes



Fig. 5.—Pipes made at Hull, from specimens in the Municipal Museum,  
by kind permission of T. Sheppard, F.G.S., Curator.

is to be found in any of his plays, although contemporary dramatists indulged in jests at the lately imported herb. Pipes were used and certainly smoked under the very nose of the players in the theatres. The Bard of Avon, being the favourite playwright of James I., may have obsequiously omitted all notice of it to please his royal master.

King James and his court journeyed to Winchester in November, 1603, and Sir Walter Raleigh, who was so harshly treated by this

monarch, was amongst the persons to be tried at the castle for complication in the "Main" and "Bye" plots. When Raleigh arrived the citizens were full of admiration for their new King, and as the disgraced knight, amid the jeers and taunts of the people was led through the streets to his trial, he was in derision pelted with tobacco pipes.

So rapidly had smoking gained favour that the demand for pipes early created a flourishing trade. Philip Foote, of London, in 1618 obtained a licence to sell clay for making tobacco pipes for twenty-one years. A little later William Foote was granted a patent "of the privilege of selling pipe clay, the former patentee being dead, and bad clay sold by others."

The seventeenth century was an age of monopolies, and a Colonel named William Legge, in 1666, appealed for a grant for the making and selling of tobacco pipes in Ireland, as persons had in previous years obtained Royal Letters Patent for the sole rights of retailing tobacco in various towns and districts. The Tobacco Pipe Makers' Company enjoyed the monopoly of making pipes in 1601, which guild, however, was not regularly incorporated until 1619, and, appropriately, the Company's motto was "Let brotherly love continue." A Royal Proclamation issued May 5th, 1639, commanded that no tobacco pipe clay had to be "water-borne or transported in anywise." The charge of land-carriage of the clay was detrimental to the trade, and severely felt by the pipe-makers of towns remote from clay pits, which necessitated the search for other suitable clays. The unreasonable edict was subsequently repealed. In 1667 "three west countrymen (ships) laden with tobacco clay, bound for Lynn," were anchored at Yarmouth waiting for a convoy. England was at war with the Dutch, and the enemy's ships sailed up the Medway and burnt the English men-of-war, hence the need of a convoy for merchant ships, which were often captured and carried off as prizes.

The Company of Tobacco Pipe Makers in 1663 petitioned Parliament "to forbid the export of tobacco pipe clay, since by the manufacture of pipes in Holland their trade is much damaged"; they also requested "the confirmation of their charter of government so as to empower them to regulate abuses, as many persons engage in the trade without licence." Their prayer was granted, with a proviso that in future in the firing or baking of pipes only coal should be used as furnace fuel. In the following year the Guild again addressed Parliament, "showing the great

improvement in their trade since their incorporation, 17 James I., and their threatened ruin because cooks, bakers, and ale-house keepers and others make pipes, but so unskilfully that they are brought into disesteem; they request to be comprehended in the Statute of Labourers of 5 Elizabeth, so that none may follow the trade who have not been apprentices seven years."

The craft of pipe-making flourished in all the chief towns of England as well as in the Metropolis; Winchester, York, Exeter, Bath, Bristol, Hull, and many other places had their pipe-makers. Broseley in Staffordshire has pre-eminently retained its notoriety for pipes of superior quality, which have been famous since the time of Elizabeth.

That tobacco pipes were made at Exeter in 1654 is curiously proved by the following case of supposed witchcraft: "12 August, 1654, one Diana Crosse, a widow, suspected of being a witch, was ordered by the Judge of Assize to be committed for trial at the City sessions. Mr. Edward Trible, a tobacco pipe maker, one of the victims of the witch's arts, deposed that Mrs. Crosse on



Fig. 6.—Curious marks on the heels of old pipes.

one occasion came to his house for fire, which was delivered to her, but for the space of one month afterwards he could not make or work his tobacco-pipes to his satisfaction—they were altogether either over or under burnt." A Frenchman, writing in 1688, records that the English "invented the pipes of burnt clay which are now used everywhere." The Dutch learned the art of pipe-making from England, and they imported English clay, which was returned to us in manufactured pipes to the annoyance of the Pipe-makers' Company.

The first clay pipes made were extremely small, and these, with pipes of subsequent periods, are often turned up during excavations; they are sometimes picked up in localities where Parliamentarian soldiers have encamped, and they are frequently unearthed by ploughmen. Often in the suburbs of large towns, where grass fields are being appropriated for building purposes, they are found beneath the turf, having been carted out with manure from old inns and taverns centuries ago. During the

plague smoking was esteemed a preventive against infection, and disused pipes were thrown into burial pits and churchyard graves. These old pipes have been given many strange names by rustics and uneducated people—they are known as Celtic pipes, Danes' pipes, Elfin pipes, Cromwell pipes, Fairy pipes, and even Roman pipes. Notwithstanding the finding of clay pipes associated with relics of the Roman period, there is no reason to

suppose they are of earlier date than the introduction of tobacco into England and Europe.

Old English "clays" are exceedingly interesting, as most of them are branded with the maker's initials. Monograms and designs were stamped or moulded upon the bowls and on the stems, but more generally upon the spur or flat heel of the pipe. Many pipes display on the heels various forms of lines, hatched and milled, which were perhaps the earliest marks of identification adopted by the pipe-makers. In a careful examination of the

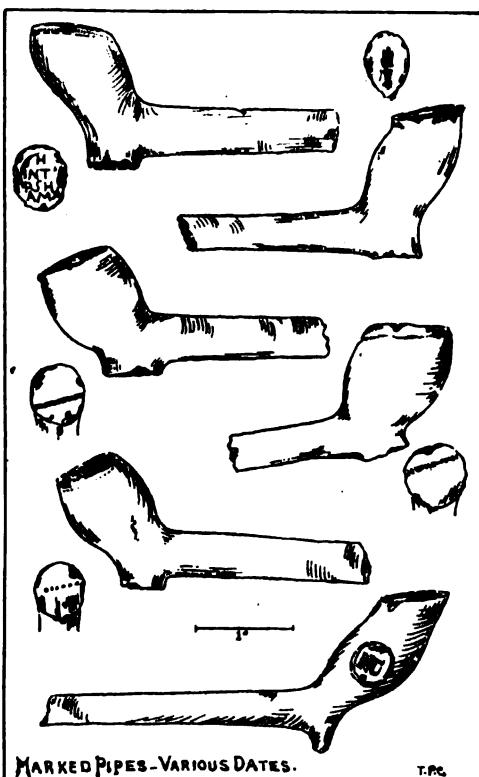


Fig. 7.—Marked pipes, various dates.

monograms we are able to identify the makers of certain pipes found in quantities at various places, by reference to the freemen and burgess rolls and parish registers. During the latter half of the seventeenth century English pipes were presented by colonists in America to the Indians; they subsequently became valuable as objects of barter or part purchase value in exchange for land.

In 1677 one hundred and twenty pipes and one hundred Jew's harps were given for a strip of country near Timber Creek, in

New Jersey. William Penn, the founder of Pennsylvania, purchased a tract of land, and three hundred pipes were included in the articles given in the exchange.

Old English pipes, which the Americans call "trade pipes," are occasionally found on the sites of Indian villages and in burial mounds. From the great number of "clays" so picked up bearing the initials T.D., the modern clays used in America are vernacularly known as T.D.'s.

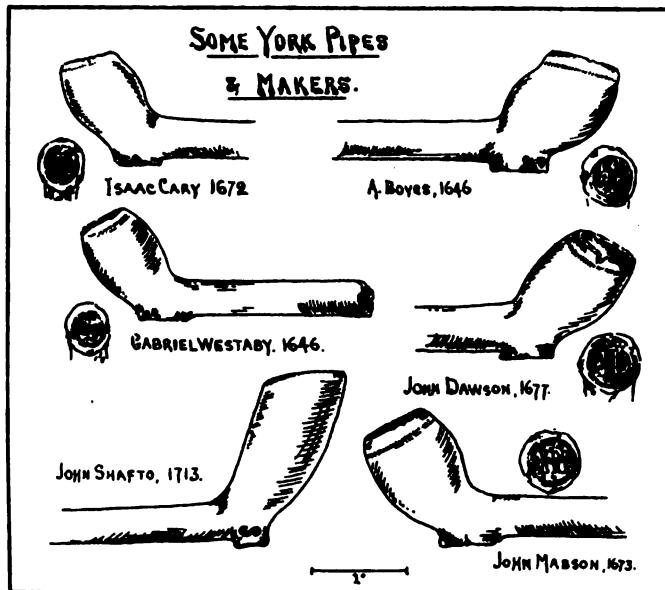


Fig. 8.—York pipes and makers.

A Yankee enthusiast writes in praise of his familiar "T.D." in the following manner :—

" You may take the meerschaum with amber bit,  
And the briar too—for not one whit  
Will I miss them after a day or two;  
But without the other I could not do,  
For some bond holds us, don't you see?—  
I never could part with my old 'T.D.'  
A bond of friendship that seems to grow  
With the years that come, and the years that go:  
A something mingling our lives in one—  
Old tasks performed, new works begun,  
And sometimes musing I sit and think,  
What binds us fast to this friendly link?  
While then, in answer it seems to say—  
' Old pal, we both have been formed from clay.'  
Then I understand how it comes to me,  
This love I bear for my old 'T.D.' "

The form, shape, and size of the English clay pipe has passed through a certain evolution since it was first adopted in the sixteenth century. The stems of the earliest were about nine inches, longer clays with stems tipped with glaze were introduced about 1700 and called "Aldermen." The "Churchwarden"—the unadulterated "yard of clay"—came into fashion about 1819, and was indeed typical of a leisurely smoke. For work-a-day use the shorter Irish dudeen or Scot's cutty still survive; but whether we inhale tobacco's soothing cloud through clay, briar, cherry, or meerschaum, we gratefully exclaim with Dr. Garth:—

"Hail! social pipe—thou foe of care,  
 Companion of my elbow-chair;  
 As forth thy curling fumes arise,  
 They seem an evening sacrifice—  
 An offering to my Maker's praise,  
 For all His benefits and grace."

T. P. COOPER.



## Damme; a City of the Netherlands.

A GOOD American, who, from his youth up, had never been taught the use of swear words, had been crossed in love and felt at a loss adequately to express his feelings.

Catching a glimpse in a European guide-book of the name of our town, he determined to pay a visit to the place, and started, with his trunks duly labelled, for his destination. At each halting-place on his journey, and it was a prolonged one, when friends or strangers asked him whither he was bound, he would point them to his baggage, and his wounded heart was soothed by hearing them, one and all, ejaculate the blessed word. Eventually he reached the place. There was no hotel, the door of the one estaminet was too narrow to admit his trunks, and, sitting down upon them in the deserted Grand Place, he softly whispered the word which is at the head of this chapter.

The deserted town of Damme, the once flourishing port of Bruges, whose turbulent history was compressed into the short period of three centuries, possesses an interest for Englishmen equalled by few places on the Continent. Some of our earliest naval battles were fought in its neighbourhood, and it was closely associated with many of the stirring events of Plantagenet times. English soldiers as well as English sailors, from the times of John Lackland to those of the Duke of Marlborough, seized and harried it as circumstances required or permitted; and it was not only an important branch of the great Hansa League, but was closely allied to its Kontor of London. It owed its origin to a series of great inundations which broke through the protecting sea-walls of the Flemish coast, and its decline and ruin to the abatement of the floods from which it had arisen. To some extent it presents a parallel to our own Winchelsea, which was built, when the older town was overwhelmed by the sea, on the higher ground to which the waters had spread, only to be left again by the capricious waves, deserted and forlorn as we now see it. But perhaps its greatest interest to Englishmen lies in the navigation laws, which, under the title of the "Jugements de

110     *Damme; a City of the Netherlands.*

Damme," were the acknowledged rules for the sailors on the northern seas.

Damme was founded in the year 1178, on a site which had been part of the great peaty morass spreading northward of Bruges along the shores of the estuary of the Scheldt, imperfectly protected from the inroads of the sea by the loose and shifting wall of sand-dunes which extends along that dreary coast from Calais to the Skaw. This morass was intersected by numerous creeks, among which islands of higher ground formed places of habitation for an amphibious race, which we know, from coins of the reigns of Claudius and Constantine occasionally found in the peat, had attained to some degree of civilization. These creeks were the favourite hiding-places of the northern pirates, out of which they swarmed or into which they fled for safety when engaged on their expeditions in the narrow seas; and on their waters appeared the first English ships which took part in Continental entanglements, when Athelstan sent a fleet to the support of Louis of France against the Emperor. But the whole face of the country began to be changed at the beginning of the twelfth century, when great floods drove out such of the inhabitants as they did not drown, who, by permission of Henry I., found an asylum in this country and settled mainly in Yorkshire. No attempt appears to have been made to arrest the inroads of the sea, which, ever advancing, overwhelmed the whole land up to the gates of Bruges. Alarmed for their safety, the Bruegois obtained from their Count, Philip of Alsace, permission to erect a protecting wall or embankment, and as, fortunately, at that moment Florent, Count of Holland, who practically controlled the hydraulic labour market of the surrounding provinces, was languishing in the prisons of S. Donat, he was released on the condition of providing a thousand Zeeland and Frisian navvies to build the new dike. The work was at once undertaken, and we are told that when it was approaching completion great difficulty was experienced, from some unexplained cause, in closing it up at one point. The legend says that from the first the navvies had been annoyed by a great dog with flaming eyes, which day and night roamed over the works, and, believing it to be the Evil One in disguise, they attributed their failure to its presence. But at length one of them, endowed with a supernatural courage, seized the brute and hurled it, an unwilling Curtius, into the gap, and stifled its howls beneath the earth with which they were now

able to complete their task. As a reminiscence of this legend, a hound figures on the arms of Damme, and an echo of the story still lingers in the appellation with which they distinguished the

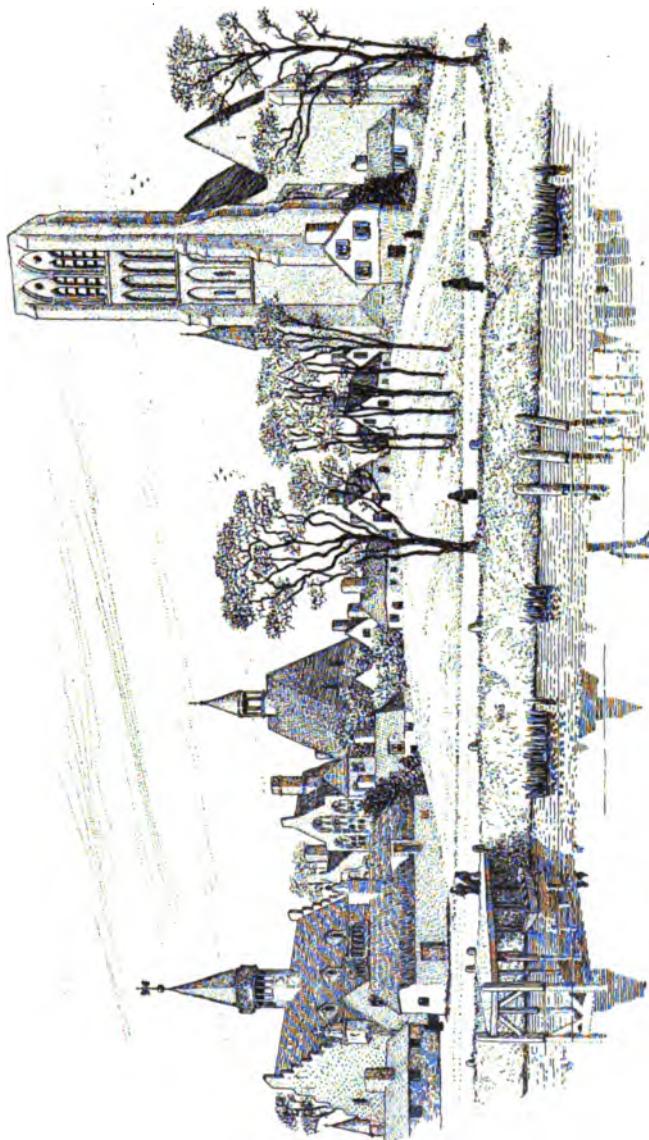


Fig. 1.—Damme from the Canal.

embankment—the *Hondsdam*, the Dam of the Dog. It was at this point that the foundations of the new town were laid, which was to be for three centuries one of the leading towns of Flanders and the port of the wealthy city of Bruges.

The inundations had changed the whole aspect of the country ; instead of a half-flooded morass appeared a broad sea on which the largest fleets the world could then show might safely ride at anchor, as in a land-locked harbour. The value of the position at head of this inland sea, which they called the *Zwyn*, was quickly recognised, and in 1180 Philip of Alsace granted the new town a charter of a similar character to those held by the greater cities, so that it immediately became a place of the highest importance ; and a Flemish writer claimed for it, perhaps not unjustly, that from the first years of its existence it became the centre of the commerce of the North, another Venice, as the daughter of the lagoons was that of the wealthy East. The occurrence of the Crusades added to its value, and on the waters of the *Zwyn* rode the ships from the Baltic and from the East, and the port became an important branch of the northern league, where the Hanse merchants exchanged their wares for the precious stuffs and stones of Egypt, India and Arabia. It is evident that they were early acquainted with those maritime laws afterwards known as the “*Jugements de Damme*,” which were derived from an earlier code which Richard I., on his way to the Crusades, found in force in the island of Oleron, and which may have been based on that still earlier “*Tabula Amalfitana*” which guided the naval court established at Amalfi by the Emperor of Constantinople. But be the origin what it may, the position taken by Damme in maritime affairs caused its name to be associated with the rules which guided the northern sailors.

The first period of Damme’s prosperity did not last for long, but, with the rest of Flanders, it became involved in the wars between England and France. King Philip, having already seized the Norman possessions of John, and disappointed of his chance of acquiring England by John’s submission to the Pope, turned his attention to Flanders, and his fleet of seventeen hundred ships entered the *Zwyn*, and Damme was captured and pillaged ; but an English fleet of five hundred sail under the Earl of Salisbury was not far behind, and Damme witnessed the first great English naval victory over the French. But the English ships could not save Flanders, and Philip Augustus marched back to France only after ruining the most noble cities, leaving behind him a devastated country and an execrated memory.

As soon as peace was restored a new town sprang up on the ashes of the old. Its position in reference to Bruges and its value

as the principal port of Flanders soon brought back the tide of prosperity, and through all the turbulent time of the thirteenth century, in spite of the constantly recurring broils which so

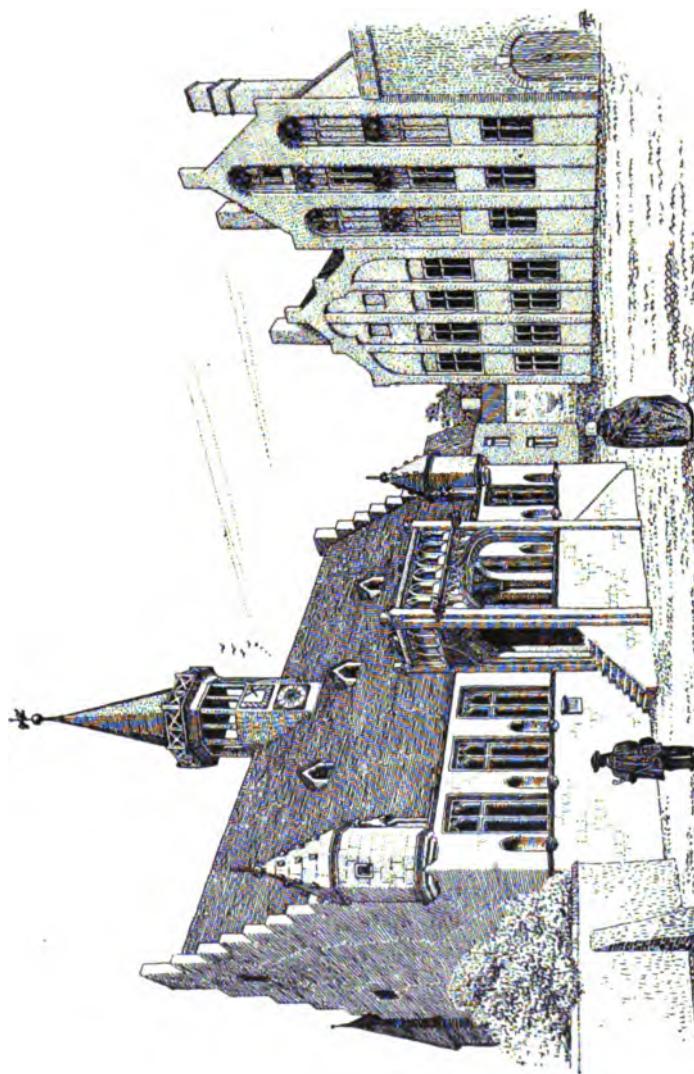


Fig. 2.—*Les Halles, Damme.*

characterised the dealings of free cities with each other, its wealth and importance increased. At first the foreign merchants were shy of returning to the ruined town, particularly the members of

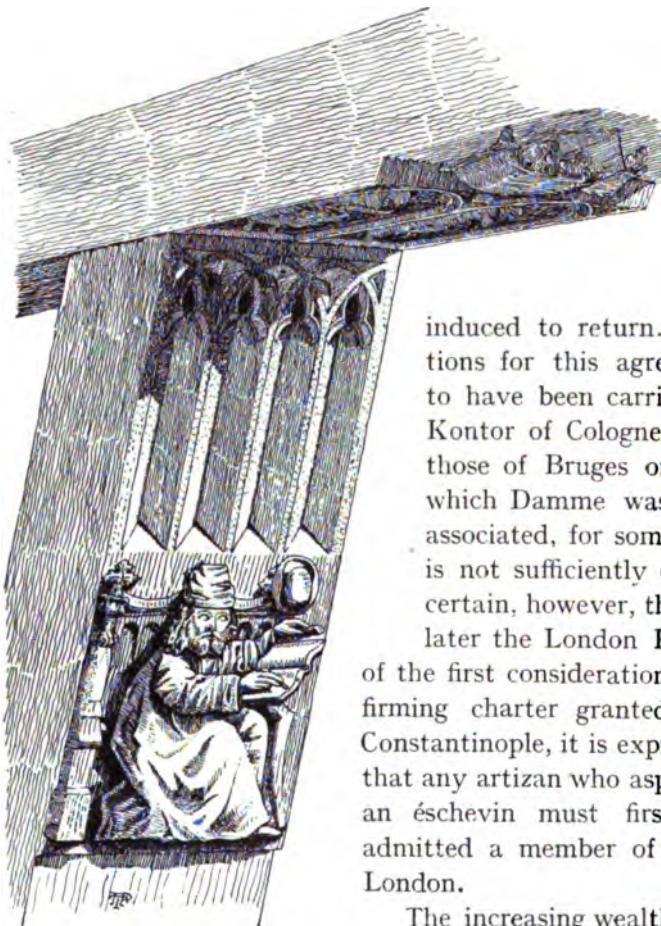


Fig. 3.—Portrait of Van Maerlant.

to exercise over them, and their frequent acts of independence caused much friction between the town and its mother city. In a charter dated 1241, relating to these troubles, it was provided that in case of any violent disputes, all the disturbers of the peace should be committed to the prisons of Bruges; but for many years, and in spite of their common interests, the troubles continued, till, in 1289, Guy de Dampiere authoritatively pronounced Bruges to be the head and chief, and further provided that the magistrates of Damme were bound to consider and determine all cases brought before them within three days; and if judgment was delayed beyond that time, or if either party were dissatisfied with any judgment delivered, the appeal was to Bruges. It will thus be

the Hansa; but on the town undertaking to recompense them for the losses they had sustained, they were induced to return. The negotiations for this agreement appear to have been carried on with the Kontor of Cologne, and not with those of Bruges or London with which Damme was more closely associated, for some reason which is not sufficiently obvious. It is certain, however, that a few years later the London Kontor became of the first consideration as, in a confirming charter granted by Joan of Constantinople, it is expressly provided that any artizan who aspires to become an échevin must first have been admitted a member of the Hanse of London.

The increasing wealth and influence of Damme made its people restive under the control the Brugeois claimed

seen that the relative positions of these two towns were very different from those of affiliated towns in England, where, although the daughter town was able to, and frequently did, consult the mother town on various points, it was perfectly free and independent of it.

In the same year that consigned their turbulent citizens to the prisons of Bruges, and perhaps as some solacement, they obtained an important charter which remitted certain dues hitherto paid to the Countess, and gave them permission to erect a market-hall for the display of their merchandise ; but with a view, perhaps, to check any tendency to municipal trading. It particularly forbade the sheriff or any collector of customs holding a tavern or retailing wine. Of the market-hall then built a considerable portion remains and forms the lower storey of the existing halles. It consists of two vaulted aisles of five bays each, the ribs and arches of which spring from short cylindrical columns in the centre.

Besides this, two other important works were carried out, by a charter granted in 1269, when the waterworks were established and a crane for loading and unloading the ships was set up. The waterworks consisted of an aqueduct which connected the Lake of Male, a pool of fresh spring water not far off, with the



Fig. 4.—An Alderman Bench, Damme.

centre of the town, and included a road formed by the side, giving easy access to it for the repair of the conduits, and the Countess regarded it as so far a national enterprise that she undertook the maintenance of the works after their completion. The crane was, perhaps, a more important affair than the waterworks, and the permission to erect it was considered a great privilege. The great crane at Bruges was only erected about the same time, and it is immortalized in the paintings of Memling and Pourbus, whilst its memory is still preserved in the name of the "Place de la Grue" by the Quai du Miroir, where it once stood. These mediaeval cranes were of a ponderous, and, in many respects, not unpicturesque character, as those may remember who have seen the crane which stood for three hundred years on the south-west tower of Cologne Cathedral, and was only removed in 1868.

In the year 1252 Roger of Lubeck obtained a charter from the Countess Margaret, which consolidated considerably the privileges of the Hansa in Damme. At the same time a tariff of duties to be paid was settled, a study of which gives an idea of the multifarious articles in which the merchants dealt, and the wide extent of their interests. Wine of all sorts, imported from France, Spain, the Rhine, and Crete paid a duty of 4d. a tun, whilst the beer, which was exported to all the countries of Europe, but imported from England, was only taxed one penny a tun. Among the imports are tin from England and copper from Norway, which each paid sixpence a ton if in transit, but copper was charged twice as much if for sale in the town. The articles manufactured from these metals, generally known as "dinanderie," but described in these lists as "chaudrons," were rated according to their place of manufacture. Those from Cologne, which contained a proportion of iron in their manufacture, paid only a halfpenny a ton, but those from Dinant were rated more highly, and paid an *ad valorem* duty.

During the later prosperous years of the thirteenth century the échevins of Damme had for their Registrar the poet Jacob van Maerlant, whose portrait, although not a contemporary one, is carved upon a corbel in the great room of Les Halles. He is regarded as the father of Flemish poetry, and has been compared to our Chaucer, whom he preceded by a hundred years. He was born at Damme, or, at least, in the Franc du Bruges, about 1230, and commenced writing about 1260, his earlier works being mainly translations into Flemish, almost literal, of French poets, such as

the *Romance of Alexander* by Gautier de Chastillon, and the *History of Troy* by Benoit de Sainte-More; but some of his poems compiled from the Arthurian romances, such as his Merlin and a number of smaller poems, are more or less original. He became the "Griffier" of Damme in 1267, and died and was buried about 1300 in S. Mary's Church, where his tomb, representing him much as he appears in Les Halles, remained till the beginning of the last century, when it, with many other interesting monuments, was destroyed by an ignorant priest.

With the death of Margaret of Constantinople in 1279, and the succession of her son as Count of Flanders, an era of turbulence was initiated, and the prosperity of the country in general, and especially of Bruges and Damme, experienced a check. The larger cities quarrelled with Guy, and alternately allied themselves to him or to France in the troubles that ensued; and although Edward I. of England intervened, and an English fleet once more appeared in the Zwyn, the interference of the English was of no avail, and they retired after pillaging Damme. Indeed, for another century the history of Flanders reveals a long succession of disasters, attacks, and reprisals, and it seems almost a marvel that any of the cities remained undestroyed, or that any of their inhabitants survived to tell the tale. One among the many of such incidents affecting Damme occurred in 1325, when the Count, desirous to do Bruges a bad turn, granted permission to Sluus to erect a crane for discharging heavy merchandise. This was too much for the Brugeois. Joined by the men of Damme they proceeded to Sluus, pillaged and burnt the town, killed off a reasonable proportion of the inhabitants, and utterly destroyed the crane; but over all these misfortunes a greater one was impending, which was to effect the final ruin of Damme. The loose, fine sand of the dunes, lifted by every north-west wind, was spreading over the area of the Zwyn, and it became evident, before the middle of the fourteenth century, that the great harbour was slowly silting up. The French fleet,

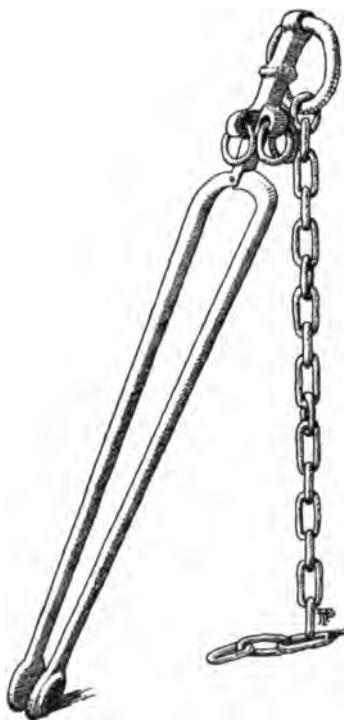


Fig. 5.—The City Tongs, Damme.

which in 1340 made a descent on the Flemish coasts, was unable for want of water to penetrate as far as Damme, and was caught and destroyed by the English ships under Edward III. at Sluus.

The inevitable fate which seemed to be in store for it was hastened by another great inundation, which spread devastation to the gates of Bruges and nearly overwhelmed Damme before it retired ; and before the inhabitants had time to apply themselves to the repair of their misfortunes, they had yet to undergo the miseries of another siege, and witness another sea-fight. Guy de Dampiere had fortified the town at the end of the thirteenth century, and it became an important strategic point in the bewildering troubles which for so long involved the cities of Flanders in internecine strife. The Gartois, in their rising against Philip of Burgundy, who became Count of Flanders in 1384, besieged and took Damme, which they held as a menace to Bruges, and the story of its heroic defence by Ackerman and recapture by the army of the Count is one of the most stirring in Flemish history. In alliance with the Duke of Burgundy, Charles VI. of France assembled a great fleet at Sluus for a descent upon England, but it was destroyed by a tempest ; whilst a second one prepared the next year was annihilated by an English fleet commanded by the Earls of Arundel and Nottingham, as well as by the Bishop of Norwich. The presence of a prelate on such an occasion may seem curious, but it must be borne in mind that Damme was the centre of the Continental herring trade, and the rival of Yarmouth, whose contingent of ships formed a large proportion of the fleet of 1340, and their presence again on this occasion in large numbers may have induced their bishop to accompany them.

Under the strong rule of the House of Burgundy something of peace was restored to the distracted country, and the people of Damme began to take measures to rebuild their dilapidated city and neutralize the disaster, as far as possible, of the retirement of the sea. Acknowledging the inevitable, they made, in the year 1400, the great canal, which still exists, along the creek of the Zwyn to Sluus, which then became the port of Bruges, whilst Damme remained the emporium of the Hansa League. At the same time they carefully conserved their privileges by a new charter which they obtained from Philip, which provided, among other things, that all goods landed in the Zwyn should only be handled by the "sworn weighers" of Damme or its subject towns of Monic, Kenride, and Houcke. About the middle of the fifteenth century, the city having recovered something of its former prosperity, the citizens decided to rebuild their market-hall, and

proceeded, in the most approved modern fashion, to obtain in competition among architects, the best scheme for their new building. The result was that the joint design of Godevaert de Bossechere, of Brussels, and Jan van Herve, of Sluis, was selected,

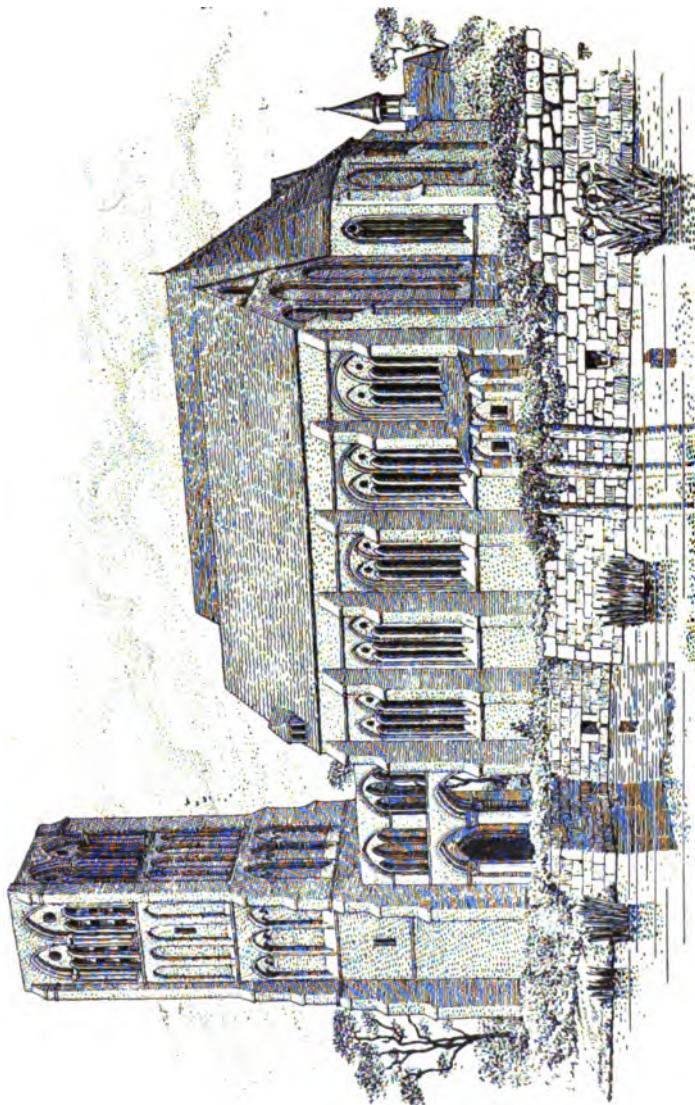


Fig. 6.—*Notre Dame, Damme.*

and tenders for the erection were invited. The mode of tendering differed somewhat from the modern method. The tenders were advertised for, and on a certain day were opened in the presence of the competitors, who were then invited to amend them by a species of Dutch auction. During the burning of a candle each

one who made a lower offer received a portion of wine, and he who was lowest in price when the candle went out was instructed to proceed with the works. How far the wine affected the business we cannot tell, but, like so many modern cases of competition, that of Damme ended in a law-suit and an arbitration.

The building, now generally known as the Hotel de Ville, was begun in 1464, and is of very considerable interest. It has fallen on evil days, now being half stable, half estaminet. It is in two stages, the lower one being a portion of the original building of 1242 but refaced, and the upper portion, used by the Council, approached by a lofty pirron with a rich porch, the parapets of which were once returned along the roof to the burtizans, with which the angles are decorated. In the interior portions of the oak roof retain some interesting carved corbels, which were executed by one Wonder van Ingen, of Sluus, who received the magnificent sum of seven and sixpence apiece for them, and one of them, of which we give a sketch, bears the figure of the poet Van Maerlant. In the large room, now the bar-parlour of the estaminet, one may rest on a fine oak bench from which the échevins once delivered their judgments, or wield, if he can—and they weigh nearly a hundred-weight—the pair of tongs which still form part of the *garniture de chiminée*.

The great church of S. Mary at Damme belongs mainly to the earlier history of the town, but having suffered a great deal in the many sieges and floods, much of the work belongs to the later years of Damme's prosperity. The nave stands a gaunt ruin, but in the choir, now bare and whitewashed, was performed a ceremony, the most magnificent Damme had ever witnessed or was ever to see again—the marriage of Margaret of York with Charles the Bold, Duke of Burgundy, in the presence of Edward IV., the Archbishops of York and Trier, and a crowd of other dignitaries.

With this event the history of Damme closes. By the end of the fifteenth century the port of Sluus had experienced the same fate as Damme, and the trade of Bruges was decaying. Strategically the place could not be ignored in the centuries that followed, and a plan of it taken in 1640 shows it to be strongly fortified with double ditches, bastions, and all the arrangements one generally associates with the works of Vauban. The Duke of Marlborough made an end of them, and now their ruined heaps are covered in summer with a wealth of wild flowers, and from the stagnant water of their ditches emerge myriads of mosquitoes ; but for these all life would seem extinct in Damme—the abandoned canal is not more silent than the deserted streets.

J. TAVENOR-PERRY.

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## Notes on Archæology and Kindred Subjects.

### THE DOOM ON THE SCULPTURED TYMPANUM OF THE WEST DOORWAY OF AUTUN CATHEDRAL (SÂONE ET LOIRE).

(*Collotype Frontispiece.*)

One of the most complete and, at the same time, the most gruesome representations of the Day of Judgment is that sculptured on the tympanum of the west doorway of Autun Cathedral, in the ancient Duchy<sup>v</sup> of Burgundy, in France, about one hundred and sixty miles south-east of Paris. The photograph reproduced on the frontispiece is taken from a cast in the Trocadero Museum in Paris. The excellent preservation of the details of the sculpture is accounted for by the fact that the doorway is protected by a large western porch.<sup>1</sup> Fortunately, the name of the sculptor is known, being given in the inscription immediately below the figure of Christ in the centre of the tympanum, which reads—

GISLEBERTVS HOC FECIT.

The horizontal band of sculpture at the bottom of the tympanum shows the rising from the dead, and the narrow band above it is inscribed. The figures of the dead are to be seen rising from sixteen stone coffins—eight on each side of the angel, with the sword in the centre, the good being on the left and the wicked on the right.

In the middle of the tympanum above is a majestic figure of Christ, the Righteous Judge, enthroned and with extended arms, within a vesica supported by four angels. An inscription runs round the narrow edge of the vesica. Above, on each side of the head of the Saviour, are representations of Sol and Luna; on the left is St. Peter with a huge key over his shoulder, admitting the souls of the righteous to the Heavenly Jerusalem; and on the right St. Michael weighing the souls, and those of the unrighteous being cast down into Hell by the Devil. At each of the four corners is an angel blowing a horn. On the left above is the Blessed Virgin enthroned, and on the right are figures of two saints, also enthroned.

Other illustrations of the Autun tympanum have appeared in Mr. Bunnell Lewis' paper on "The Antiquities of Autun" in the *Archæological Journal*, vol. xl., p. 117, and in Du Sommerand's *Les Arts du Moyen Age* (Album). It is interesting to compare the door at Autun with that on the Cross of Muiredach at Monasterboice, Co. Louth which is about two centuries earlier.

<sup>1</sup> See plan and plate given in the *Builder* for April 22nd, 1899, p. 387.

## MAORI CARVINGS AT ST. AUGUSTINE'S, RAMSGATE.

OF the native arts in which the Maori aborigines of New Zealand engaged, they excelled in that of carving in wood. Many of their performances in this direction, though often grotesque enough, are quite masterpieces in their way. We are all familiar with the intricate masses of interlaced ornament which is displayed upon the principal beams and ridge-posts which form the framework of their dwellings ; their industry, however, was not confined to the decoration of their places of abode only, but lavishly expended upon their war and industrial implements, upon domestic vessels, and other utensils of every-day use.

In the museum of the Church Missionary Society there are such decorated adzes (the handle of one, by the way, being formed of the bone of a human arm, and another of that of a leg) and other ingeniously



Fig. 1.—Maori Feather Box with Lid in place (Side View).

conceived utensils, the use of which is but conjectural. In the plates to Cook's *Voyages*<sup>1</sup> is also given an engraving of a *carving knife*, as it is called on the original drawing in the British Museum, or a *saw*, as it appears on the engraved print. It is half-circular in shape, the teeth of the saw, very similar to the small ridge fins of a fish, being set in a carved arrangement having a striking likeness to the designs of the old Celtic illuminators.

To their war canoes, which are sometimes from sixty to eighty feet in length and capable of containing as many as two hundred individuals, was applied much of their talent for this kind of work, particular attention being paid to the head and stern, which is found frequently elaborately carved.<sup>2</sup> A representative specimen of this kind of work is to be seen in the British Museum.

<sup>1</sup> I find prints of these in a book, *The New Zealanders*—no author's name, but published by Knight, of Pall Mall East, and others, 1830—“The Library of Entertaining Knowledge,” pp. 126, 7, 9, 130, 1.

<sup>2</sup> Illustration in *The New Zealanders*, p. 131.

Much of their best work, however, was expended upon articles of smaller dimensions as, for example, boxes, and an article shaped very much like a bodkin holder or scissor case. In several of these the design is cleverly conceived, and wonderfully executed when we consider the



Fig. 2.—Maori Feather Box, with Lid removed.

miserably imperfect tools with which the New Zealand artist accomplished his work; the only instruments he had to cut with being rudely fashioned of stone or bone. Yet, nevertheless, his skill and patient perseverance have produced carvings distinguished by both a grace and richness of design that would do no discredit even to European art. An evidence of this will be readily seen in the illustrations which accompany this note. Fig. 1 is a box—1 ft. 0 $\frac{1}{4}$  ins. in height, 4 $\frac{1}{2}$  ins. in width, and 5 ins. high—by report a receptacle for the Sunday feathers of a chief. The design is simple, yet strikingly decorative. It is supported on a pair of claw-feet bearing a strong resemblance to a human hand, for which they are probably intended (fig. 2). The side supports, or ears, are of the usual grotesque-head pattern. Fig. 3 is an article of the mazer-bowl or drinking cup shape, it is 7 ins. in length, 5 $\frac{1}{2}$  ins. in width, and 5 $\frac{1}{2}$  ins. in height, and is sustained upon the back of



Fig. 3.—Maori Bowl or Treasure Box (Side View).



Fig. 4.—Maori Bowl or Treasure Box  
(End View).

a nondescript animal, and both are covered with a similar design to that on the box in fig. 1, save that it is further enriched by the body design being broken into four parts by bands of carved work of more elaborate design. Small circular pieces of mother-of-pearl have been introduced to enhance the effect of the design. Fig. 4, which gives an end view of the cup, shows also the ingenious method by which the cover, now lost, was kept in place.

REV. DOM. H. PHILIBERT  
FEASEY, O.S.B.

#### THE CHURCH OF ST. GEORGE, SOUTHACRE.

THE church of St. George, Southacre, Norfolk, is a building of flint and stone, consisting of chancel, clerestoried nave of three bays, aisles, and a battlemented tower.

The two oldest effigies in the church belong to the Harsick family. One is considered to represent Sir Hudo Harsick, and is believed to date from the year 1248, while a sadly mutilated wooden figure of a warrior, now reposing in a wall recess, is also conjectured to be some member of this ancient family. Brasses to Sir John and Lady Harsick (1584) and to Thomas Leman (1534) are also in the church, and there is a large monument with fine recumbent effigies of Sir Edward Barkham, Lord Mayor of London in 1621, and his relict Frances (Napier), afterwards the wife of Henry, second Baron Cramond, buried here 29th November, 1706. The front of the tomb depicts a charnel-house full of human skulls and bones, while the sons and daughters of Sir Edward and Lady Barkham kneel on either side of it. The communion plate was presented to the church by Lady Jane Barkham in 1642.

A fragment of a very beautifully carved wooden screen is now placed at the west end of the church, under the tower. The present length is 7 ft. 10 ins., and it has in the centre a trefoil-headed arch with cusps.<sup>1</sup> Above this arch is a "rose," of which only a fragment of the carved wooden tracery remains. One complete cusped ogee arch and portions

<sup>1</sup> This arch = 3 ft. 1 in. in width.

of another are on either side. They are supported on short pillars with bases and capitals, and above these ogee archings are cuspings of exquisitely carved leaves, which end in finials, behind which are the remains of trellis-work. On the top of each capital are tall pinnacles containing shallow niches. All the finials on the ogee arches and the pinnacles upon the capitals are surmounted by carved foliage, which forms a most effective ornament to the beautiful overhanging cornice, upon which fragments of gilding can still be seen.

Bromfield, in his *History of Norfolk*, says that "the upper end of the [North] aisle is parted by a wooden screen painted," and speaking of the chancel he remarks that it is "separated from the nave of the church by a wooden screen ornamented with pillars of the Doric order, erected at the charge of Sir Edward Barkham." Whether the screen we are now considering was the painted screen which the historian refers to or not is of small importance, as in all probability it originally formed the

central portion of the rood screen dividing the chancel from the nave. This most beautiful fragment of an English screen is little known, and even in its mutilated condition it forms a valuable study to the student of ancient carved woodwork.

The Norman font has a fine bowl,<sup>1</sup> which is square at the top, but chamfered down so as to form five cushioned capitals for the large central pillar, and the four detached corner columns, which have bases as



Fig. 1.—Screen in Southacre Church.

<sup>1</sup> Interior depth = 10 ins. ; interior diameter = 1 ft. 8 ins. ; rim = 6 ins. ; exterior depth = 2 ft. 2 ins. ; top = 2 ft. 4 ins. square.

well as capitals. The five pillars stand on a plinth 2 ft. 5 ins. square by 4 ins. in depth.

The interesting wooden cover is in two portions. The lower part is much later in date, and consists of three open, five-centred arches having ornamented spandrels, while the north side is filled in with a plain wooden panel. Upon this rests a fine canopy, which even in its decay is grand and majestic, and doubtless formed a movable cover for the

font, like the one at Sall and other churches in Norfolk. This beautiful canopy has been a remarkable work of art, even in a county rich in splendid font-covers. The canopy is octagonal in construction, and the lower portion is composed of eight trefoil-headed arches, while each arch has two circles enclosing quatrefoils above it. These are surmounted by an elegant cornice having an inscription round it. Between each arch and at the corners of the octagon, spring open-work buttresses, enclosing panels once highly decorated in colour. Beneath the later coats of paint,



*Fig. 2.—Font and Cover in Southacre Church.*

now peeling off, may be seen the earlier paintings, which once adorned these tall narrow panels. Above each painted panel are two cusped, trefoil-headed, overhanging arches, having bold cuspings. The top presents a fine crown of finials and pinnacles, grouped together in a most effective manner. This font-cover is a remarkable piece of workmanship, and when it was perfect and richly adorned in gilt and colours, it must have presented a very beautiful appearance.

ALFRED C. FRYER.

A VIKING SHIP ON A NORMAN DOOR AT STILLINGFLEET,  
YORKSHIRE.

THE ironwork on the exterior of most of the church doors in this country consists of ornamental hinge-straps made in imitation of scrolls of foliage, and it is very seldom that anything more elaborate, such as a figure subject, is attempted. There is, however, a notable exception in the case of the door at Stillingfleet, Yorkshire, here illustrated from photographs specially taken by Dr. G. A. Auden.

The village of Stillingfleet is situated seven miles south of York, on a tributary of the Ouse called the Fleet, whence the place takes its name. Two miles further south, on the east bank, is Riccall, where the fleet of Harold Hardrada, King of Norway, landed in A.D. 1066, before the battle of Fulford and the subsequent surrender of the City of York to the Norsemen.<sup>1</sup>

The ironwork on the door of Stillingfleet Church consists of two horizontal hinge-straps, one just below the springing of the arch of the doorway and the other near the bottom of the door. Midway between the upper and lower hinge-strap is a horizontal band of four-cord plait-work, executed in thick iron wire; welded on to the hinge-straps at the end next the hinges are crescent or C-shaped bars to give the straps a firmer hold on the door and help to keep the boards together. At the other ends of the hinge-straps, furthest away from



Fig. 1.—Ironwork on Door of Stillingfleet Church,  
Yorkshire.

<sup>1</sup> E. A. Freeman's *Short History of the Norman Conquest*, p. 59.

the hinge, the bars are split up into three smaller bars, only one of which now remains, and terminates in a beast's head. The C-shaped bars of the hinge-straps also terminate in beasts' heads. The portion of the door between the semi-circular arch of the doorway and the upper hinge-strap has upon it (1) a device composed of four fleurs-de-lys placed swastika fashion; (2) a long boat or Viking ship; (3) two figures of men; (4) a device with a trident at one end and a forked termination at the other; and (5) the curved ends of some design which cannot now be made out.



Fig. 2.—Details of Ironwork on Door of Stillingfleet Church, Yorkshire.

The whole design of the ironwork on the Stillingfleet door is intensely Scandinavian in character, more especially as regards the swastika design and the zoömorphic terminations of the hinge-straps and the stern of the long boat. Swastika designs of a very similar kind may be seen on the door of the church at Versås,<sup>1</sup> Västergötland, and the zoömorphic terminations may be compared with those on the Runic monuments illustrated in J. Giöranson's *Bautil det är Svea ok Götha Rikens Runstenar* (Stockholm, 1750). It will be noticed that the long boat is not steered with a rudder placed at the stern of the vessel, but by a paddle at one side, as in the sculpture on the walls of the Factor's Cave<sup>2</sup> at East Wemyss, Fifeshire. The only other representation of a boat on the ironwork of a church door which I have come across is at Stapleford,<sup>3</sup> Kent.

<sup>1</sup> Oscar Montelius' *Sveriges Historia*, vol. i., p. 481.

<sup>2</sup> *Reliquary* for 1906, p. 46.

<sup>3</sup> *Archæologia Cantiana*, vol. ix., p. 191.

## THE CLOTH FAIR, SMITHFIELD.

AMONGST the few specimens of ancient domestic architecture remaining in London, the houses in and immediately adjacent to the narrow street at Smithfield called the Cloth Fair are unquestionably the most remarkable, the most complete, and the most picturesque. Although they



Fig. 1.—The Cloth Fair, Smithfield, London. Looking to the south-west and showing the south side of the street.

present no particular feature of architectural merit, they remain as an extremely interesting group of old wooden houses with over-sailing stories and picturesque gables. The street, by reason of its very narrowness, looks old, and, notwithstanding the various reparations and rebuildings which have been carried out at the Church of St. Bartholomew the Great, and in

spite of the many other changes which have been carried out in the neighbourhood, the Cloth Fair remains to-day a veritable "bit" of old London as it was pretty generally about the middle of the seventeenth century.

The accompanying photographs, which, it will be understood, were



Fig. 2.—The Cloth Fair, Smithfield, London. Looking to the south-west and showing the north side of the street.

taken under considerable difficulties in such a dark and confined street, will serve to show the extreme narrowness of the roadway and its foot-paths on each side, and the charming irregularity of the houses. These are practically all timber-built structures, weather-boarding being extensively employed for the back walls.

To what period the houses should be assigned is rather doubtful, but it can hardly be later, one would imagine, than the seventeenth century. These houses are believed to have been built as permanent dwellings partly on the site once occupied by the clothiers' and drapers' booths in Bartholomew Fair, and partly on the site of the ancient



Fig. 3.—Alley near the Cloth Fair, Smithfield, London.

Church. The booths were erected at fair-time just round the Church—in fact, in the Churchyard. The building of permanent wooden structures here, therefore, may mark the period when the value of land increased to such an extent, on account of the prosperity of the cloth business at Smithfield, as to make such a step a profitable

transaction. No doubt the houses of three and four stories offered many advantages over the fragile booths, both for the business and pleasure departments of the fair.

The most interesting of the old houses in the Cloth Fair are the group next to the porch of St. Bartholomew's Church shown on fig. 1. The backs



Fig. 4.—The Cloth Fair, Smithfield, London. The north-east end of the street.

of these houses, which are quite as picturesque as the fronts, can be seen from the churchyard on the site of the nave. The public-house at the corner of the Cloth Fair and a narrow alley leading into Long Lane is deserving of notice on account of the grotesque caryatid carved figure supporting the over-sailing angle.

GEORGE CLINCH.

ORNAMENTAL METAL DISC FOUND AT IXWORTH,  
SUFFOLK.

THE object here shown (fig. 1) was found at Ixworth, Suffolk, and is now in the private collection of Mr. S. G. Fenton, who has kindly allowed it to be photographed by Mr. A. E. Smith for the RELIQUARY. It was

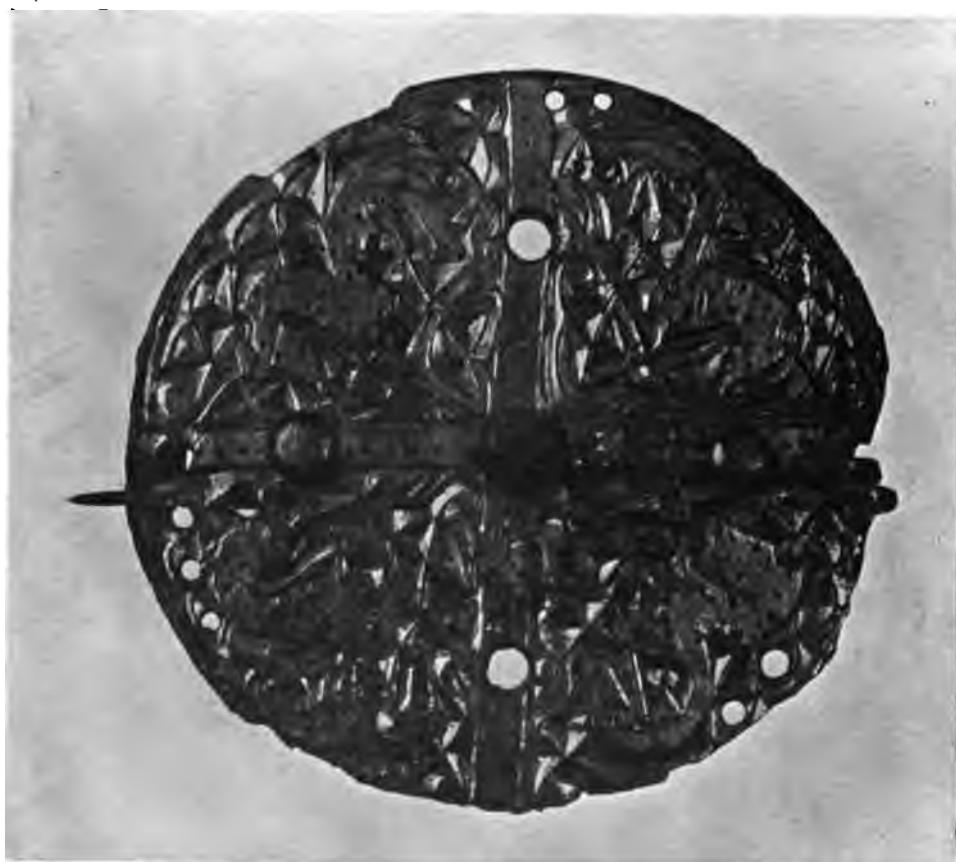


Fig. 1.—Ornamental Disc found at Ixworth, Suffolk.

exhibited in the Temporary Museum got together during the meeting of the British Archæological Association at Ipswich in 1864 by Mr. J. Warren.<sup>1</sup> Subsequently a small engraving of it appeared in the *Journal* of that Society. It is now mounted as a brooch, but, on

<sup>1</sup> *Journal of the British Archaeological Association*, vol. 21, p. 345.

comparing it with the set of three pins found in the River Witham, and now in the British Museum,' it is obvious that it was originally the head of a pin also. The zoömorphic designs on the Ixworth disc and on those forming the heads of the pins found in the River Witham are of exactly the same character,<sup>2</sup> although the workmanship is not nearly



Fig. 2.—Ornamental Disc forming Head of Pin found in the River Witham, at Lincoln.

so fine, as will be seen by comparing them (see figs. 1 and 2). The use of dots as ornament is peculiar to both. The work is Anglian, similar to that on the pre-Norman sculptured stones of the same period.

<sup>1</sup> *Journal of the British Archaeological Association*, vol. 27, p. 258.

<sup>2</sup> *Reliquary* for 1904, p. 52.

SCULPTURED NORMAN TYMPANUM AT  
ST. PETER'S, ROWLSTONE, HEREFORDSHIRE.

THE sculptured Norman tympanum here illustrated is over the south doorway of the church of St. Peter, at Rowlstone, Herefordshire. The subject of the sculpture is Christ in Glory, within an oval aureole supported by four angels. The form of the cruciform nimbus without the enclosing circle is peculiar, and similar to that on the Norman font at Kirkburn,<sup>1</sup> Yorkshire, and on the Norman tympanum at



Sculptured Norman Tympanum over South Doorway of St. Peter's Church, Rowlstone, Herefordshire.

Pennington,<sup>2</sup> Lancashire. Christ in Glory is amongst the most common subjects which occurs on Norman tympana. The aureole is supported either by four angels—as in the present case, or by two angels—as at Ely Cathedral<sup>3</sup>; or by the symbols of the Four Evangelists—as at Pedmore<sup>4</sup>, Worcestershire.

<sup>1</sup> Allen's *Early Christian Symbolism*, p. 293.

<sup>2</sup> C. E. Keyser's *Norman Tympana and Lintel*s, fig. 137.

<sup>3</sup> *Early Christian Symbolism*, p. 262.

<sup>4</sup> *Norman Tympana and Lintel*s, fig. 114.

## AN EXAMPLE OF CHURCHWARDEN ARCHITECTURE.

It has been considered by many that the well-known line in Gray's Elegy :—

“The rude forefathers of the hamlet sleep,”

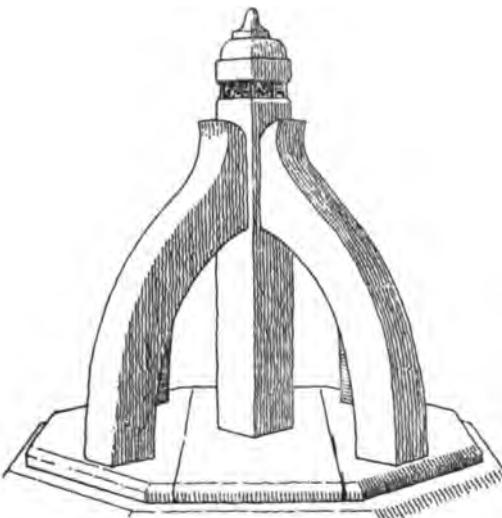
was intended by the poet to refer to the deceased churchwardens of the Parish ; and the scorn and contempt with which all examples of churchwardens' efforts in ecclesiastical art were regarded by the purists of the last century would seem almost to justify the poet's epithet. Most of their productions have perished, swept away by the floods of restoration which scoured out from our churches everything not distinctly Gothic, so that little or nothing is left to bear witness to the good work which they undoubtedly did in the reparation and adornment of the fabrics

committed to their care ; but their names will be for ever associated with the high galleries and lofty three-deckers of the English Renaissance, which, however, in spite of all their demerits, possessed an element of picturesqueness wholly wanting in the academical correctness of a modern mediæval church. There remain, however, to this century a few examples

which have escaped the wholesale destruction of the last, in those churches which by the poverty, if not the will of the congrega-

gations, have been left unrestored. To such a one this note refers.

Within a short walk of the rushing trams, but far enough away to escape their roar, lies the little village of Northolt or Northall, Middlesex, built round a green intersected by brooks, from which an avenue of limes leads up to its picturesque and utterly unrestored Parish Church of St. Mary. This consists of a large nave, without aisles, of good early fourteenth century work, with a chancel of perhaps a century later in date, much narrower than the nave, and projecting from the northernmost part of its east end. The bareness of the nave is relieved at the west end by a large gallery, not in the best possible style of art, erected in 1703. Among the pewing and panelling is some good oak work, carved in low relief, bearing the inscription in well-formed letters : “ William Rowse and Mathew Hart, Churchwardens, 1629.” But the most interesting



Font Cover in Northolt Church, Middlesex.

piece of churchwardens' work, of which we give a sketch, is the font-cover which they placed in the church in 1624, and which remains as a memorial of the revival in the furnishing of churches which took place in the reign of James I., before the accession of Laud to the See of London. The upper part of the cover bears the letters and date " MH. IH. CW. 1624," the first presumably standing for the Mathew Hart already mentioned, and the second for another member of his family. The fourteenth century font, over which this cover is placed, bears on one side a partly defaced shield of arms, doubtless those of its donor, of which it can only be clearly seen that it was once party per pale with two annulets and some other bearing, perhaps a mullet, in the dexter chief. There is a curious coincidence connected with these annulets in that there are two other shields of arms in the Church of families presumably quite unconnected with each other, which also bear them. They occur in one case on an early brass to Henry Rowdell, whose shield bears three annulets in chief; and in the other case on a tablet to members of the family of Sir Lancelot Shadwell, Lord of the Manor of Northolt, and Vice-Chancellor of England in 1827, whose shield is party per pale, between three annulets, on a chevron four escallops.

J. TAVENOR-PERRY.

## Notices of New Publications.

"MONUMENTA ORCADICA. THE NORSEmen IN THE ORKNEYS AND THE MONUMENTS THEY HAVE LEFT. WITH A SURVEY OF THE CELTIC (PRE-NORWEGIAN) AND SCOTTISH (POST-NORWEGIAN) MONUMENTS ON THE ISLANDS." By L. DIETRICHSON.<sup>1</sup> With Original Drawings and some Chapters on St. Magnus' Cathedral, Kirkwall, by Johan Meyer, Architect. With 152 illustrations. £3 net. Kristiania, 1906. (London: Williams and Norgate.) The importance of Orkney and Shetland was well recognised by the Norwegians in the Middle Ages, when these islands were convenient stations for their piratical expeditions against the countries of the west and for the maintenance of their rule over their colonies in the British Isles. It is equally the case that after their acquisition, though only in pledge, by Scotland in 1468, these islands were regarded as a "precious jewel" of the Scottish Crown. In point of fact, however, they came in course of time to be treated with indifference by their British rulers; and though the Dano-Norwegian Government (coming in place of the Crown of Norway) made several ineffectual efforts for their redemption, all interest in or caring for them gradually ceased both in Denmark and

<sup>1</sup> *Monumenta Orcadica. Nordmændene paa Orknøerne og deres efterladte Mindesmærker, etc.*, Kristiania, 1906.

in Norway. Notwithstanding this indifference on both sides, the connection between the islands and the mother country of Norway has been a favourite study to a few zealous workers from time to time in this country. But in the literature of Denmark and Norway for a period of nearly 400 years the islands were practically without recognition, with the exception of one important work of Torffæus, the historiographer of the King of Denmark, who in 1715 issued his *Orcades, seu Rerum Orcadenism Historia*, which, with the *Orkneyinga Saga*, is the chief source of our knowledge of the early history of the islands. About the middle of last century the researches of Professor P. A. Munch, of Christiania, followed by those of Worsaae in Denmark, again brought the history and relationships of the islands into notice ; but it is only within the last few years that Norwegian scholars, Professors Daae and Haegstad and others, including Dr. Jakobsen, of Copenhagen, have fully awakened to the fascination of the subject and have issued important monographs relating to the islands, not to speak of the historical works of Professors Sophus and Alexander Bugge, in which Orkney and Shetland come in for a by no means inconsiderable share of notice. The complement and culmination of all preceding efforts on the subject both in Britain and in Norway, so far as the Orkney portion of the island group is concerned, is the book by the learned Norwegian authors which is now before us. But it is not a compilation. It is an original work, the outcome of a visit to the islands in the year 1900, with an exhaustive study of all available materials on the spot or elsewhere recorded. We have accordingly, in carefully arranged sequence, the most complete and up-to-date exposition of the history and antiquities of Orkney ever produced. It is an erudite work in the Norse language, 200 pp. quarto (apart from the accompanying abbreviated version of 77 pp. in English), in which the ancient monuments and the life and civilization of the Norse people in Orkney and of their descendants to recent times are described with precision and accuracy, the whole made clear by an amplitude of plans, drawings and other illustrations which leave little to be desired and constitute a necessarily costly but charming volume.

After a topographical survey of the Orkney group and a sketch of their relation to Norway their place in literature is traced, followed by a critical description, with expert knowledge, of (1) the "Picts' houses," so-called, the great Chamber of Maeshowe, the "brochs," stone Circles and other remains of the Prehistoric period ; (2) the monuments of the Christian Celts (A.D. 800 to 872) ; (3) those of the Norwegian period (872 to 1468), chief of which are the towered church of Egilsey, the Cathedral Church of St. Magnus, and the Bishop's Palace in Kirkwall ; and, lastly, the architectural remains of the Scottish period (after 1468), represented mainly by the Earls' palaces at Birsay and at Kirkwall, but supplemented by specimens of domestic architecture down to farm dwellings and their equipments at the present day.

In regard to the age of the "Brochs" or round towers, which are attributed to the Picts, the author concurs in the views of Munch and Montelius as to their vast antiquity, referring them to dates prior to the Christian era, possibly to the earliest stage of the Iron Age, an opinion which seems to us to be warranted by what we can judge of their main characteristic features and by the nature of the relics found in and around them, though there is no reason why in similar circumstances this type of structure might not have been perpetuated to a later period.

Needless to say that amid all this profoundly interesting material, ecclesiastical and secular, the supreme object of study in the volume is the Cathedral of St. Magnus, which is still preserved in its integrity, albeit soon to be the victim of a costly and, it may be, doubtful "restoration." This structure is, after the Cathedral of Trondhjem, the proudest monument of architectural genius in the whole domain of Norway, and its elaborate and skilful description in this volume is from the pen of Herr Johan Meyer, an accomplished Norwegian architect who accompanied the author to Orkney, and supplies a series of illustrations taken on the spot, in addition to those derived from MacGibbon and Ross's *Ecclesiastical Architecture of Scotland* and from drawings by the late Sir Henry Dryden.

The earlier part of the Cathedral, begun in the year 1137, consisting of three of the bays and the corresponding aisles of the Choir, with triforium and clerestory, the transepts and two bays of the nave, is all of the purely Norwegian period, but the general resemblance of the Norman work to the Cathedral of Durham and the nave of Dunfermline, so apparent to observers here, is equally recognised by the Norse critic. At the same time he distinctly points out the correspondence in style with the chapter house and other portions of the Cathedrals of Trondhjem and Stavanger, and of St. Halvard's Church at Oslo, in Norway, and also between the St. Magnus' main doorway and that of the Abbey Church of Holyrood at Edinburgh. The extension at different times both of the Choir and of the nave explains the succession of architectural styles which are exhibited in St. Magnus' and the diverse theories as to the dates of the erection of particular parts.

While, as has been indicated, the main portion of the book is in the Norwegian language, there is prefixed in idiomatic and technical English an Abridgment which gives a comprehensive view of the contents to British readers, though the fulness of detail and the minutiae of historical and architectural criticism can, of course, be completely reached only through the medium of the original Norse text. The author in the main concurs with the conclusions of Scottish writers who have preceded him, but he has none the less his own independent views as, for instance, when he differs from Dr. Joseph Anderson as to the date of the Church of Egilsey, and from Mr. Ross as to the assignment of dates to the

architectural periods of the erection of St. Magnus'. But the most noteworthy achievement of his independent research is the discovery on the island of Eynhallow (*Eyin helga*—the holy isle), as we think on good grounds, of the site of the vanished Cistercian Monastery of Orkney, vaguely referred to in the *Orkneyinga Saga*, and also by John of Fordun in reference to the transference from it to Melrose of St. Laurentius in 1175. No one had previously identified this site or even suspected its place here, and this discovery alone is an important contribution to the sum of our previous knowledge. The *Biskopspalads* (Bishop's palace) at Breckness should, we think, be regarded as the residence, as private property, of Bishop Graham (1633) rather than as an Episcopal "palace."

In so large a work there are many points of interest which might be enlarged upon did space permit, and some details which might be open to question; but the work is one of much research and learning and altogether of exceptional interest, the outcome at every point of enthusiastic appreciation of the subject. It must unquestionably remain the standard authority on the history and antiquities of Orkney; and its value is enhanced by the fact that it is the production, from their own point of view, of Norwegian authors who are fully alive to the charm which clings to the history and traditions of this old Norwegian colony of the North Sea which they claim as their own country (*eget land*)—"as Norse as Norway itself," in the words of their illustrious countryman Munch.

GILBERT GOUDIE.

"EUROPEAN ENAMELS," by HENRY H. CUNYNGHAME, C.B. (Methuen & Co.)—This is a good and useful issue of the series known as "The Connoisseur's Library." As the main object of a review or notice of a book is to inform those who may not possess it of the ground that it covers as well as the manner of treatment, it may be best to briefly analyse the contents of this new work on the history of European enamels. It is somewhat of a shock to read the opening sentence of the introductory chapter—for it is customary to associate the word with the flow of beautiful art—"In its widest sense the word 'enamel' includes all sorts of brilliant varnishes, as, for instance, those covering baths or bicycles." But relief comes speedily, for we soon learn that Mr. Cunynghame in this volume narrows the term down to "shining glazes made of glass, which are melted and caused to adhere by means of heat to the surface of pottery, slate or metals." This first chapter then proceeds to show how this glassy glaze can be tinted with the oxides of different metals, and to demonstrate the various methods of working. After a very brief summary of the story of enamelling in ancient times, a short sketch is given of early Gaulish enamelling in Europe after the Christian era, when a rough but artistic method of enamelling spread in most of the countries subject to the Roman rule. The chapter is illustrated by

plate of an enamelled altar, of Romano-British type, found in the Thames and now in the British Museum. Byzantine enamels are next discussed, and fine examples are given from book covers in the treasury of St. Mark's, Venice, as well as of a priceless eleventh century chalice in sardonyx, mounted in silver, from the same treasury. Another fine illustration is of a reliquary of the True Cross, at Grau, Hungary, which is also of the eleventh century. This section is followed by a longer instalment dealing with the mediæval enamels of the Carlovingian period, and of those subsequently made, up to the fourteenth century, in Germany, France and Italy. The sixth chapter treats of enamelled bas-relief, its supposed Italian origin, and the description of it by Benvenuto Cellini. Under the head of painted enamels, the decay of mediæval art is discussed, together with the characteristics of the Renaissance, and its effect on the Limoges enamellers. A particularly interesting chapter, now that miniatures are again so much in fashion again, is the one that deals with the miniaturists of the seventeenth century. The style originated with Leonard Limousin, but its real founder was Petitot, who was under the helpful patronage of Charles I. At Windsor there are as many as 250 portraits executed in enamel by Petitot. A chapter follows on landscapes on snuff-boxes and fancy ware, and it is shown how unfit was the material used in Battersea enamels. An account of enamelled jewellery and of modern English enamellers brings the book to a conclusion. As a book for the connoisseur, this charmingly illustrated and pleasantly written volume can scarcely fail to give well-merited satisfaction. Neither the antiquary, however, nor the careful student of the subject will be equally pleased, for the writer does not profess "to pursue the paths of minute archaeological research, but to try to present a broad general view of the subject." We do not think that quite sufficient stress is laid on the exceedingly intimate connection between enamelling and ecclesiastical art that prevailed from the eleventh to the sixteenth century. It is somewhat disappointing to find neither letterpress nor illustration of such pieces as the Ardagh chalice, the Limerick crozier, the Bodleian psalter cover, or secular examples such as the Lynn cup, which are of much celebrity in these Western Isles.

"**SMALLEY, IN THE COUNTY OF DERBY: ITS HISTORY AND LEGENDS,**" by Rev. CHARLES KERRY (Bemrose & Sons Ltd.). The Rev. Charles Kerry, a well-known ecclesiologist and once active as a general antiquary, has recently put forth, amid advancing and enfeebled years, a book of much charm on the retired parish of Smalley, which was his birthplace. It was but a chapelry of Morley parish until recent years, and has no antiquarian or historic association of any importance; yet Mr. Kerry has brought out a comely, well illustrated volume of 150 pages which is eminently readable from cover to cover, and is entirely free from padding.

There is much that will please the archæologist amid the chapters, as well as many a good parish story of comparatively modern days. Of the latter style of contents the following will suffice as an example:—

“There was a poor dilapidated cottage that had belonged to the chapel from early days, and was granted by the wardens to some very poor person from time to time; but it was always in a chronic state of decay, as there was no repair fund. The roof was in sad condition in Joseph Bradbury’s time; so much so, that the poor old man (of feeble intellect) one stormy night was drenched in his bed. He vowed his revenge in the morning. The morrow came, and away the old fellow posted down to the shop. ‘I want a pound o’ powder, John,’ said the old man. ‘A pound o’ powder, Josey!’ said the astonished shopkeeper. ‘Why, whatever dost want a’ that for?’ Josey told him. ‘If ah wor thee, lad, ah wouldna ha’ powder, theers nowt like shot, man, for execution; try a pound o’ that.’ Josey consented. Arriving at his offending tenement, firm in his resolution, and standing in the doorway latch in one hand and his dynamite in the other, after three good swings of his arm, duly counted, his explosive bumped on the fire. ‘There! blow up, and be d——d!’ and away he scuttled as fast as his legs and sticks could carry him. Tradition relates that on his return his house stood exactly where it did, and his shot, like pools of silver, lay shining on the hearthstone.”

The various memoranda in the registers by Rev. Robert Wilmot, who was rector of Morley and Smalley during the last quarter of the eighteenth century, are often quaint, and abound in local information. His report of an epidemic of smallpox that ran throughout the parish says much for the contention of the anti-vaccinators as to clean living being the best preventive. In Morley three persons sickened with smallpox, and only two died; in Smalley forty-three persons had it, and twelve died; “in Morley,” writes the rector, “they were kept clean, which, I suppose, was the reason that so few died. In Smalley the case was different—a proof that cleanliness is the best preventive in this distemper.”

“A SCHOOL HISTORY OF SOMERSET,” by WALTER RAYMOND (Methuen and Co.). This is a well printed and pleasantly written story of Somerset, excellently adapted to serve as a primer on the subject. There is no foolish endeavour to unduly write down to the imaginary level of young people’s brains, but the style is throughout simple, level, and attractive. The information is for the most part accurate and carefully compiled, so that the book need not in any way be despised by children of an older growth. Ecclesiology is not, however, a strong point with the writer, and we should recommend him, if another edition is called for, to obtain the assistance of some one who is competent to deal with this and kindred mediæval questions. Thus a well informed

reader on such points would laugh at the notion set forth on p. 139, of an abbot sending forth a *friar* to preach at a market cross, accompanied by another friar to collect the tolls, for it involves more than one impossible absurdity.

The writer of this notice can, however, readily forgive two or three slips of this character. He has known Somersetshire fairly intimately since the early "fifties" of last century, and gives this book a cordial welcome. The author avoids all the usual pitfalls in dealing with Exmoor, about which there has been of late much slipshod writing; he does well to shun the much debated Doone question. The book has a variety of well-chosen illustrations.

"THE ANCIENT CROSSES AND HOLY WELLS OF LANCASHIRE, WITH NOTES ON THE PRE-REFORMATION CHURCHES, MONASTIC INSTITUTIONS, AND SUPERSTITIONS OF THE COUNTY PALATINE," by HENRY TAYLOR, F.S.A. (pp. xiii. and 516. Many illustrations: Manchester, Sherratt and Hughes).—This big book is one which we are very glad to see in its final form. *Seven years' work* the author calls it, and it obviously contains the result of much travelling about the country and much correspondence with local antiquaries. It is a great gossipy volume which must interest even the least "scientific" lover of old lore, while as a contribution to the available material for antiquarian topography it will prove invaluable. The little wayside crosses of the twelfth and thirteenth centuries and later, of which fragments or bases or mere bereaved sites have been noted and plotted on large-scale maps, supply archaeological evidence complementary to the historical evidence of Pipe Rolls and Feet of Fines. The pre-Norman monuments at about a dozen sites tell us nearly all we know of Anglo-Saxon Lancashire, confirming the slender inferences to be drawn from place names. The Holy Wells may possibly give us glimpses of an age even more remote; but to make deductions has not been the author's intention. He has preferred to collect information and to leave it for others to use, though, so far as he has indicated dates, he has kept clear of the temptation to assign the greatest possible antiquity to every monument under notice. For example, the famous Winwick crosshead of the Scottish type, with Celtic ornament, Mr. Taylor rightly attributes to an age much later than that of St. Oswald to whom the church is dedicated; and Mr. Romilly Allen, whose assistance in the proof-reading is acknowledged, is quoted as doubting the connection of the curious figures in this sculpture with the legend of the saint. Indeed, the Winwick head is all the more interesting when it is considered as a unique relic of the Viking age settlement, which imported Irish and Hebridean art into Lancashire during the tenth century. The Foulridge Cross, again, cannot be, as earlier opinion thought, a pre-Norman monument; it resembles the post-Conquest "Resting Cross" at St. Bees, Cumberland, and others of a

well defined series, and Mr. Taylor appropriately points out that some examples of this type must be as late as the thirteenth century. The so-called Paulinus crosses at Whalley, Kemple End, and Godley Lane can hardly be coëval with the historical St. Paulinus. The last is a round-shafted pillar of a late tenth century model, while the ornament on the Whalley crosses, compared with similar work in Cumberland and Yorkshire, seems to be not earlier than the end of the ninth century. The relative ages of different carvings in the north of the county, at Lancaster, Halton, Heysham, Hornby, Melling, and Gressingham have been carefully discriminated, though the interesting explanation of the Heysham hogback given by Dr. Colley March appears to have been passed without notice, and in the plate of Lancaster monuments a wheel-head has been supplied to No. iii., which surely must have had the Anglian free-armed head. In the matter of illustration, where so much has been given it may seem ungraceful to demand more, and yet we should have been thankful for a figure of the "Eve and Serpent" at Bolton-le-Sands. One side of the Heysham hogback and one side of the Halton churchyard shaft are not shown, and Miss Johnson's most interesting find on the site of Askel's Cross is not figured. This last, if it be the original twelfth century cross, would be worth illustration, however roughly, in order to fix a type, for it is only by complete representation of all remaining examples of these early stones that their relations to other monuments of the age can be fully elucidated. We have, however, enough material to sketch the general course of Anglo-Saxon settlement in the district now known as Lancashire. We can see that the north of the county was the first part to be settled, no doubt by immigrants from Craven, introducing the highest types of Anglian culture into the Lune Valley in the eighth century. This colony, by the end of the ninth century, had spread southward to Whalley and Bolton-le-Moors, while the mosslands of South Lancashire still seem to have been untenanted by Anglo-Saxons of high civilisation. In the tenth century we can trace a new set of immigrants, some evidently connected with Danish Yorkshire and bringing the bear' hogback type from Brompton in the North Riding to Heysham, a port from which Danes would embark for Dublin, others introducing patterns known in Cumberland, the Isle of Man, and Scotland to Lancaster and Melling. These last were no doubt of the Norse-Gallgael stream of settlers, an offshoot of whom must have brought the Hebridean patterns to Winwick, and it is interesting to observe that in many cases they placed themselves at sites of Anglian inhabitation, and set up their grave monuments at already existing churches, showing the comparatively peaceful nature of their colonisation and their readiness to fall into line with the Christian culture of the district. In this way Mr. Taylor's book affords material for the student of a period and a province hitherto somewhat obscure, bringing archæology to the help of history.

W. G. COLLINGWOOD, F.S.A.

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# THE RELIQUARY

AND

## ILLUSTRATED ARCHÆOLOGIST.

JULY, 1907.

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**SILVER-GILT RELIQUARY IN THE  
FORM OF A SANDALLED FOOT,  
DATED 1470.**

*(Victoria and Albert Museum Series of Photographs, No. 1997.)*

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# *The Reliquary*

&

## *Illustrated Archæologist.*

JULY, 1907.

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### Reliquaries.

THE history of the goldsmith's craft, as practised in mediæval times in Europe, is one of the most fascinating subjects of that fascinating period. We can form some idea of the importance in which such work was held when we turn to the most valuable treatise we possess on the crafts of the time. In this book (written by a monk whose century and nationality are lost to us, though his name, Theophilus, is still preserved), we find a comprehensive description of the arts of eleventh century Europe, and no less than twenty-four chapters are given to working in metals. Until the close of the fourteenth century this art, with rare exceptions, was entirely devoted to ecclesiastical purposes. The great monasteries and abbeys of the Middle Ages in Europe had each their own workshops, in which they trained their own craftsmen, and so highly was their work prized that a churchman who distinguished himself in this direction was sure of recognition and promotion from both Church and State.

Among the most important of church furnishings were the reliquaries. They were made in gold, silver, ivory, wood, iron, and stone, and were frequently enriched with costly jewels. On them was lavished the most skilled workmanship that the age

could produce. In a short article, dealing generally with so vast a subject, it is impossible to enter into the question of the origin and importance of relics during those early days, attractive as the theme would be. Their effect on the thoughts and actions of mediæval Europe was magical; they possessed an importance far greater than any other influence brought by the Church to bear upon the consciences and wills of mankind. It was but natural, then, that the shrines made to contain these holy objects (which both the learned and ignorant firmly believed to be endowed with supernatural power) should be of fitting magnificence to receive them. Thus it is that the most splendid specimens of metal work were mostly in the form of reliquaries, and in studying these alone we can form a very good idea of the goldsmith's art in that wonderful age.

Reliquaries came into use as early as the sixth century. An old manuscript preserved in the archives at Auxerre contains a complete list of the presents given to the cathedral by Didier, Bishop of Auxerre, about the sixth century, and among them are several. In an interesting list of the works of Eloi, who lived in the seventh century, and who is the first great goldsmith about whom we have definite information, special mention occurs of an important shrine which he made for the church of St. Martin at Tours, besides others to contain relics of saints for churches and cathedrals in various parts of France.

Immediately preceding the reign of Charlemagne the process of embellishing metal with enamel was introduced into Eastern Europe. These enamels must not be confounded with those made in Gaul many centuries earlier; in comparing the two, it is evident that no similarity exists between them. The Eastern enamels were made separately, and mounted in metal bands. Byzantine workmen outshone all others by their skill in this art, which soon became an important article of commerce. The goldsmiths of other countries, not knowing the process, were obliged to send to Byzantium when any were required. This explains why Eastern enamels are found on works of undoubtedly Western origin. The most ancient example known is a small reliquary dating from the eighth century, which was given to the cathedral of Sion by one of its bishops. Very simple and unpretentious, its chief value lies in the Eastern enamels which decorate it, and which were then very rare in Western Europe.

During the reign of Charlemagne the art of working in metals

received a great impetus. The Emperor was a generous patron of the arts, and bestowed magnificent gifts on the churches and abbeys of his vast empire. Tradition has it that he presented twenty-four different abbeys with reliquaries, each taking the form of a different letter of the alphabet. This may be mere legend, but it is a curious fact, none the less, that we know of



Fig. 1.—Rhenish Byzantine Reliquary, twelfth century.

a papal bull excommunicating some thieves who robbed the church of Brionde of a reliquary in the form of a C, while among the treasures still preserved in the ancient abbey of Conques is a reliquary in the form of an A, and an inventory of the treasures of the Sainte Chapelle of Paris, taken in 1480, mentions two pieces of metal work enriched with jewels in the form of an M. In such

veneration was Charlemagne held that when Frederick Barbarossa obtained his canonization from the anti-pope Pascal in 1166, his body was taken from its tomb and distributed in portions, magnificent reliquaries being made on purpose to receive them.

Till the close of the ninth century the relics of the saints were, as a rule, merely looked upon as objects for veneration, but at that date supernatural powers began to be generally attributed to them. They were supposed to work miracles, cure diseases, and bring deliverance from all dangers and ills. Their bodies were not the only vehicles through which these wonders were worked, their clothes and other possessions, the ground on which they had walked, or in which they had been buried, were all credited with supernatural qualities; and as the worship of relics increased so did the demand for the shrines in which they were to be placed, till a beautiful reliquary became the most suitable and acceptable present for a potentate to bestow on cathedral, abbey, or church. Abbots and bishops thought it not beneath their dignity to work at them themselves. At Angers the bishop Perpetus (dying in 877) made two reliquaries in the form of churches. Among the most celebrated shrines of this period was one which the newly-made king, Eudes, presented to the Abbey of St. Germain des Prés, in gratitude for victories over the Normans. It was a magnificent specimen of the goldsmith's art of the period, and was covered with gold plate and precious stones. This shrine remained intact till the early part of the fifteenth century, when the reigning abbot sent it to the three celebrated Parisian goldsmiths, Jean de Clichi, Gautier Dufour, and Guillaume Boey, with orders to melt it down and re-construct another more in the fashion of the period. They made one representing a church in the Gothic style; twenty-six marks of gold, two hundred and fifty marks of silver, two hundred and sixty precious stones, and one hundred and eighty-seven pearls were used in its manufacture. That it was a superb piece of workmanship we can see by the engraving given by Brouillard in his *Histoire de l'Abbaye de Saint Germain des Prés*; but however great its beauty, it is impossible not to regret the destruction of the offering of King Eudes.

In the eleventh and succeeding centuries all that was best in the goldsmith's art, both in material and skill, was lavished upon reliquaries. Chartres at that time possessed a celebrated goldsmith named Theudon, and among his finest pieces of work was a gold reliquary made for the most precious of the town's

relics, the shift of the Virgin. At this period Limoges became celebrated for its enamels, and it was specially in the decoration of reliquaries that the new art was employed. The churches of the diocese became rich in them—the Abbey of Grandmont possessed thirty; most have now disappeared. Many were sold to inferior metal workers when their value was not recognised, and public and private collections contain the rest. Among them is the beautiful reliquary of St. Calmine, which for a long time was included in the Soltykoff collection, and the remains of that of St. Etienne de Muset, which can now be seen in the Cluny Museum. The fame of the Limoges enamels extended to other countries; in England they were greatly prized. An old document, cited in the *Archæological Journal* some years ago, tells us of the expenses incurred by sending a messenger to Limoges to see about the construction of a shrine to contain the body of Walter de Merton, Bishop of Rochester.

In the twelfth and thirteenth centuries the rage for reliquaries reached its height. Never was a larger number made in gold, silver, and silver-gilt, besides baser metals. During the Middle Ages precious metals were not abundant, and many shrines and reliquaries were made in copper; they were chased, gilt, and enriched with jewels and enamels. Until the close of the thirteenth century enamel upon gold was employed by France, Italy, and Germany for work of more than usual magnificence. The shrine presented by Frederick Barbarossa to the cathedral of Aix-la-Chapelle was made by this process.



Fig. 2.—Shrine of St. Lactin's Arm in the Museum of the Royal Irish Academy, Dublin.

It was about this time that Germany took a foremost place in the art of the day.. Cologne was the centre of the artistic movement, and the towns along the borders of the Rhine. Here, under the guidance of Eastern artists, a generation of magnificent craftsmen sprang up, and the making of shrines and reliquaries occupied a great deal of their time. It was natural that this should be so. Cologne had long been celebrated for numerous relics of more than usual value, and these required suitable shrines for their reception. Of world-wide renown is that of the Magi ; the front of the shrine, through which the skulls of the three kings can be seen, is surrounded by a gold border adorned with enamel ornaments in gold filigree, and an infinite number of pearls and precious stones, including an Oriental topaz as large as a pigeon's egg, and valued at about thirty thousand florins. Each of the trefoil arches of the upper tier on the longer side of the shrine is cut out of a single plate of metal, enriched with champlèvè enamel. The shrine itself is set upon a pedestal of brass in the midst of a square mausoleum, faced without and within with marble and jasper. The diocese of Cologne still possesses over twenty examples of twelfth century German reliquaries, and a description of the majority has been published. Among the most important are those at Aix-la-Chapelle, of St. Servais at Maestricht, and of St. Sibald at Nuremberg ; some are to be found in the private and public museums of Europe. The peculiar beauty of these shrines lies in their decoration, and not in the value of the metals themselves ; many substances, such as jewels, ivory, and, latterly, brilliant incrustations of enamel, were freely used, and to their beauty was added that of the most delicate carving and engraving. It would be difficult to find a more perfect specimen of twelfth-century German reliquaries than the original of the accompanying illustration (fig. 1). In the form of a cross, with limbs of equal length, it is surmounted by a dome, round which are grouped twelve statuettes of the Apostles, while ivory plaques on which are carved the Nativity, the Magi on horseback, the Crucifixion, and the Resurrection, are on the porticoes of each of the four sides. The roof and columns are entirely covered with enamel, which displays an extraordinary number of designs. Copper-gilt, ivory, and enamel are the only materials used, but these are employed with marvellous skill and with perfect taste. Although of undoubtedly German origin, this shrine shows distinct traces of Byzantine influence, making it all the more unique and valuable.

Ancient Celtic art had always followed original lines, quite distinct and apart from that of the rest of Europe; it is, there-



Fig. 3.—Reliquary, fourteenth century.

fore, to be expected that Ireland should produce reliquaries of a style all her own. A few are still in existence, among the most

remarkable and unique are those made to contain bells. Many of the Irish saints led lives of the most absolute seclusion, and the bells of their hermitages became to them living voices—companions in their solitude, and, later on, objects of veneration. These bells were often enclosed in shrines of exquisite workmanship.

The beginning of the thirteenth century saw a complete revolution in all branches of metal work. Especially is this change noted in the reliquaries; the heavy Roman patterns, charged with Byzantine influence, were abandoned in favour of light, elegant designs, and the value of the objects consisted more in the finish of the work and in the beauty of the design than in the actual richness of the material and the decorations. France was the cradle of the new style, and the few exquisite pieces which have survived the Revolution give us a high opinion of the twelfth-century metal workers. All historians mention St. Louis' passion for relics and the magnificence of the shrines he caused to be made for their reception. One beautiful specimen is preserved in the Abbey of St. Maurice d'Agaune. It was made to hold a thorn from the crown, and consists of a simple oval mount in gold and silver-gilt, slightly ornamented with a few jewels and some pearls. Its intrinsic value is small, but its simplicity and purity of style is unsurpassed, and is only to be found in great periods of art, such as the thirteenth century proved to be. At this time England occupied a foremost place in the artistic history of the world, and her metal work was of a high degree of excellence. Henry III. spent large sums in encouraging art. The Record Office contains a long and interesting account of his expenditures in this direction. Among the most celebrated was a shrine of pure gold, studded with jewels of enormous value, which he had made to contain the body of Edward the Confessor; it was one of the costliest works of the Middle Ages.

Many of the thirteenth-century reliquaries were made in the form of churches, and they came under the same influence as the architecture. One of the most celebrated examples was the great shrine of St. Genevieve, completed after two years' work in 1212 by the artist Bonnard, of Paris. Seven and a half marks of gold, ninety-three marks of silver, and many jewels were employed in its manufacture; it was ornamented with statues of saints and bas-reliefs. This shrine, which had been several times stolen, vanished during the Revolution. Several others

are, however, still extant, among them those of St. Julie at Jouarre, St. Taurin d'Evreux, and Nivelles. All three are in the



Fig. 4.—Bust Reliquary in copper-gilt. Swiss, early sixteenth century.

form of Gothic churches; the latter, which has, unfortunately, been several times restored, is perhaps the most beautiful. The

order for its execution was given in 1272, together with three hundred and fifty marks of silver and many precious stones; but it was twenty-six years later before it was ready to receive the saint's relics. Towards the end of the century the large shrines so generally used became increasingly rare—by this time few of the bodies of the saints remained intact; they were, therefore, unnecessary, and in making reliquaries for special objects the form of the shrine took that of the relic it was destined to contain. Bust reliquaries were often made for the heads of saints. One of these is included among the most remarkable examples of metal work that the thirteenth century produced. The bust, which was life size, was made to receive a portion of the head of St. Louis, and it was bestowed upon the Sainte Chapelle du Palais by Philip the Good on the occasion of the royal saint's canonization in 1297; sixty-three marks of gold were employed. The bust is supported by angels and surmounted by a gold crown in four divisions, each enriched with a large sapphire, six rubies, four pearls, and sixteen emeralds; forty rubies, forty emeralds, four sapphires, a large chrysoprase surrounded with garnets, and four knobs of rock-crystal are spread over other parts of the bust, which in its turn rests on a socle of silver-gilt supported by four lions, and around are grouped thirty figures of kings and princes with their names and a long inscription. The head of St. Oswald is still to be seen in a shrine of the same shape in the cathedral at Hildesheim, while the arms of SS. Gereon and Cunibert are in arm-shaped reliquaries at Cologne.

During the fourteenth century reliquaries in the form of churches were mostly made for cathedrals only, statuettes in gold and silver to enclose relics were the favourite device for chapels and oratories. In an inventory of the possessions of Charles V. some of them are thus inscribed: "Ung ymage d'or de Sainte Jehan l'Euangeliste tenant ung reliquaire ou est una grosse perle." "Douze ymages des douze apostres d'argent doré, tenant reliquaires en une main, et en l'autre espées, glaives, bastons et Cailloux, assis chacun sur un entablement d'argent doré esmaillé des armes de France." Groups of figures were often used as reliquaries. In 1368 Charles V. presented the Abbey of St. Denis with a group in silver-gilt representing himself, his wife, and children at the feet of the Magdalen. Few of these reliquary statues remain to-day. Several, however, are to be seen at the Louvre and Cluny museums. One of the most beautiful is now

in the Louvre; it is a statue of the Virgin, given by Queen Jeanne d'Evreux in 1344 to the Abbey of St. Denis. The figure is standing on a pedestal of enamel, ornamented with small figures in bas-relief. In one hand she holds a fleur-de-lys, which, we are told, formerly enclosed the hair of the Virgin. It is to the famous fourteenth century reliquary at Orvieto that most authorities date the invention of painting on enamel. This reliquary, which was made to contain the holy corporal of Bolsena, is a miniature model of the cathedral of Orvieto. The front is divided into twelve compartments, each containing an enamel upon which is represented scenes relating to the miracle. By order of Urban the Fourth the relic was transferred to Orvieto. An inscription tells us it was made by Maestro Ugolino, of Siena, in 1338.

At this period faith in the virtues of saintly relics reached its height. Venice offered in vain ten thousand ducats for a seamless



Fig. 5.—Silver-gilt Reliquary, enclosing a carved wood cross. Russian. Victoria and Albert Museum, 559-1883.

coat of Christ, Siena and Perugia went to war over the wedding ring of the Virgin ; fashionable shrines were thronged with pilgrims, and the wealth spent on enriching them was fabulous. With the advent of the Renaissance ecclesiastical metal work gradually gave place to that of a more secular character, though what was still made retained its special and traditional features. Francis I. bestowed a gold bust on a pedestal of silver-gilt on the Sainte Chapelle du Palais; he caused it to be made in his own likeness. This bust no longer exists. In an inventory of 1573 it is referred to as "ayant été pris et fondu pour les affaires du roi." Spain still possessed a flourishing school of artist metal workers, who produced fine specimens of an ecclesiastical character. Celebrated among them was Juan de Arfé, who, in 1597, received an important commission to execute sixty-four life-sized busts, destined to contain relics, for the Palace of the Escorial ; but the spirit of the olden days, when the making of shrines and reliquaries by monkish craftsmen was looked upon by them as a work akin to worship, was dead—it had now degenerated into a merely commercial transaction, and as such no longer claims our interest in the same degree. Reliquaries, however, still continued to be made in ever decreasing numbers, and among the most celebrated works of the nineteenth century are two, made by Froment and Meurice, and a magnificent specimen after a design by Viollet le Duc.

EVELINE B. MITFORD.



## Sorcery in England.

**S**ORCERY consisted mainly of charms to ward off the evil eye and other malign influences, and to counteract their effects, and is of very ancient origin, being undoubtedly Persian and therefore strongly astronomical.

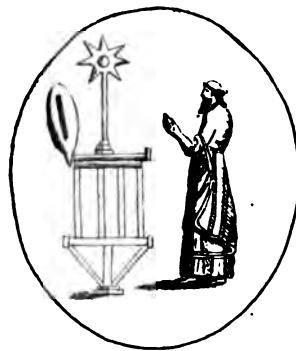
The ancient Persians worshipped the sun by the name of Mithras, and the first illustration represents their form of worship. It is a carved stone and shows a Persian priest before a four-post altar on which is the seven-rayed sun (it is impossible to explain the curious object at the back of the altar). The rites of Mithras were introduced to Rome after the conquest of Pontus in Asia Minor by Pompey. The Gnostics and Basilideans borrowed largely from these rites, and it was they who handed down sorcery to the Middle Ages. These semi-Christian sects made charms (known as Abraxas), which were mostly carved stones of the second and third centuries A.D., and are found in all parts of the old Roman Empire.

One of their charms was the word ABRACADABRA, used as follows—

A B R A C A D A B R A  
A B R A C A D A B R  
A B R A C A D A B  
A B R A C A D A  
A B R A C A D  
A B R A C A  
A B R A C  
A B R A  
A B R  
A B  
A

This was hung from the patient's neck, and one letter was torn off every day.

They used numbers as charms, seven being a very potent one, it was the most sacred number amongst all nations of high



Carved stone of Persian origin, showing a Persian priest worshipping before an altar on which is a representation of the sun.

antiquity. The “powers” of Basilides of Alexandria were seven, viz., Spirit, Reason, Thought, Wisdom, Might, Holiness, and Peace. Astronomically, it represented the seven planets and the days of the week. There were seven altars in many of the Persian temples of Mithras, and the image of the sun in the first illustration is seven-rayed; the altar also contains this number, being formed of four posts supported on a tripod.

Four and twelve were also sacred numbers: four the number of the seasons, and twelve for the months of the year.

Another very important number of the Gnostics was 365, the number of days in the year. According to the numeration of the Greek letters which they used, Abraxas was counted as 365—

A	B	R	A	X	A	S
1	2	100	1	60	1	200

We frequently find the name Mithras on these Abraxas, and then generally written Meithras, when it also numbers 365—

M	E	I	Θ	P	A	C
40	5	10	9	100	1	200

Mithras, therefore, not only represented the Sun god, but also the number of his days, and denotes both the Persian origin and the astronomical tendency of the Abraxas. Their use as amulets or charms is shown plainly by inscriptions on many of the stones themselves, such as “Jao . Abraxas Adonai, holy name, favourable powers, guard Vibius Paulinus from every bad demon.” A very common one is ΑΠΟ ΠΑΝΤΟC ΚΑΚΟΥ ΔΑΙΜΟΝΟC, which might be taken by all wicked demons as a hint to keep at a distance.

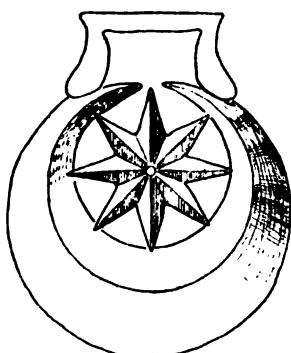
Montfaucon, from whose work these illustrations of the Abraxas are taken, states that they were given as “preservatives” by the Basilideans. The illustrations numbered 1 to 13 are Abraxas of about the second or third centuries, made for, and used as charms by those old sorcerers.

It is startling to find these charms in common use in England at the present day. I refer to the face pieces and terrets with which cart-horses are adorned all over England. Horses were of great value in the Middle Ages, and of more importance to their riders than anything else perhaps except the sword. They were always subject to sudden attacks of illness or lameness, which might cost their owner his life, and these attacks were invariably ascribed to elves, witchcraft, or the evil eye, for which reasons the horse would be specially amuletted to protect it and its rider.

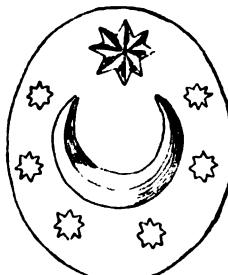
These amulets are still in use as ornaments, and show their origin with absolute plainness.

The sketches of horses' amulets (illustrations *A* to *Q*) are taken from those now in use. They are of brass, some fairly old, others quite modern; the designs, however, are not modern, neither are they English.

The striking resemblance between Amulet *A* and Abraxas

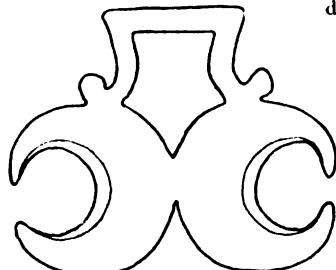


*A.*—Amulet of the crescent and star design.

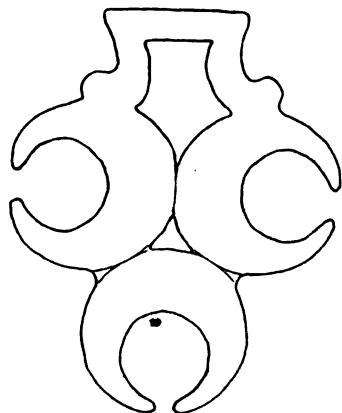


*B.*—The crescent used as an amulet.

Fig. 1.—Abraxas showing crescent and star design and a circle of smaller stars.



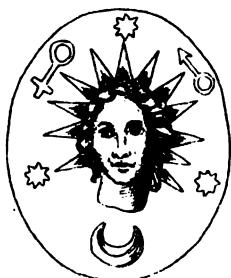
*C.*—Amulet in the form of two crescents, back to back.



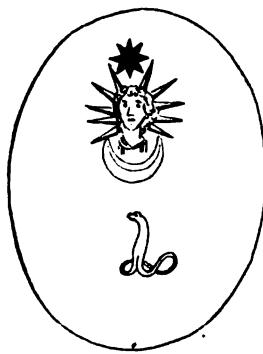
*D.*—Amulet of the triple hecate—three crescents.

fig. 1 cannot fail to arrest the attention of one who compares them for the first time. Indeed, with the exception of the six smaller stars in the Abraxas, they are identical even to the shape of the crescent and the number of points to the star. This amulet is far the commonest in this district (South Lincolnshire), and is certainly an exquisite design. One cannot go far on a market day without meeting many cart-horses with it on their foreheads.

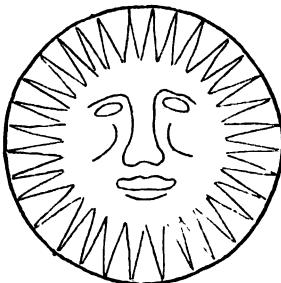
The crescent is equally common on the Abraxas as on the amulets. The radiant face of the sun is seen in amulet *E* and in Abraxas figs. 2 and 3, and is the face of Abraxas or Mithras the great Sun god, whose number was 365; the circle, also, was sacred to the sun, and represented its perfection. Circles of stars, as in amulet *F*, are very frequent in the Abraxas, *e.g.*, figs. 1, 2, 5, 9, and 11. The cock was sacred to the sun, perhaps on account



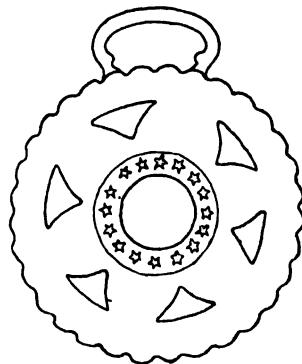
*Fig. 2.—Abraxas of the radiant face of the sun (Apollo) surrounded by three stars and the crescent underneath. Also the symbols of Mars and Venus.*



*Fig. 3.—Abraxas showing the radiant face of Apollo, surmounted by a star and with a crescent beneath. Underneath is a snake forming a curious knot.*



*E.—Amulet of the radiant face of the sun.*



*F.—Amulet shewing circle of stars.*

of its irritating and pernicious habit of crowing at sunrise, and was also used in divination by the ancient Greeks. The letters of the alphabet having been written in a circle on dusty ground, a grain of corn was placed on each. A "magically prepared" cock was then let loose amongst them, and the letters from which he selected his food gave the required answer to the diviners.

The use of the cock as an amulet for disease may be derived from the custom amongst the ancient Greeks of sacrificing a cock to Æsculapius on recovering from an illness. Socrates with his last breath desired that a cock should be paid as his debt to Æsculapius, signifying that by death he was cured from all diseases. The cock is the only bird (except rarely the swan) found on these amulets; it is extremely common on the Abraxas.

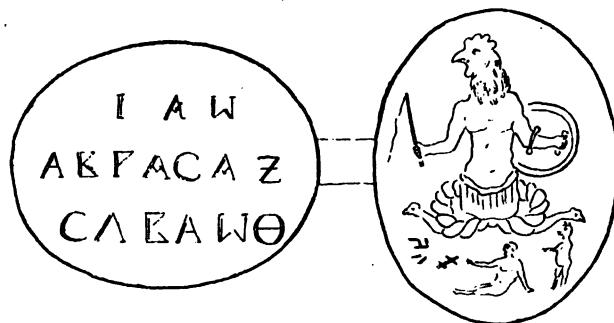
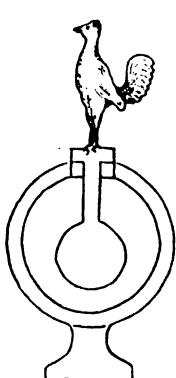


Fig. 4.—Abraxas of composite figure of Abraxas, with head of a cock and lower extremities in the form of snakes. He bears the shield and whip of Apollo.  
On the reverse.—Ias abrasax sabaoth.



G.—“ Flying terret ” in the form of a cock.



Fig. 5.—Abraxas showing the composite figure of Abraxas, with head of cock and lower extremities in the form of snakes.

Amulet G is known as a flying terret, and is worn at the top of the head. The Abraxas cock is seen in figs. 4 and 5.

The snake is another sun-symbol, especially when drawn with its tail in its mouth, when it represents the course of the sun. One of the commonest popular superstitions in districts where snakes abound is that if one be killed and left lying in the sun it will come to life again. This is the more striking in that the

reverse is known to hold good with any other animal ; it also signified wisdom, and its use as an amulet to ward off or cure disease may be instanced in the brazen serpent of Moses and in the staff of Æsculapius.

The coiled rope round the centre of amulet *H* may be taken to represent the snake, a radiant rope would be too absurd, even if it were a ship's quoit. Rapidity and carelessness of production, mechanical and rough workmanship, and ignorance of the meaning might easily account for the loss of the head in the course of ages.

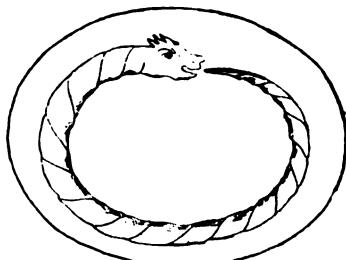


Fig. 6.—Abraxas of snake in the form of a circle.

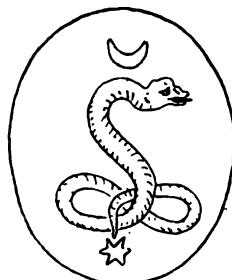
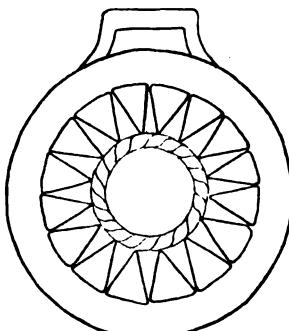


Fig. 7.—Abraxas showing snake with crescent and star.



*H*.—Amulet bearing a conventionalised snake, surrounded by rays.

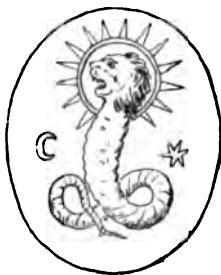


Fig. 8.—Abraxas showing snake with radiant lion's head.



Fig. 9.—Abraxas showing snake with radiant lion's head and circle of stars.

The snake in Abraxas fig. 6 is a very common form ; other snake designs are seen in Abraxas figs. 3, 4, 5, 7, 8, and 9. The coiled rope appearance of the snake is most noticeable in Abraxas figs. 6 and 9.

The horse (amulet *K* and Abraxas fig. 10) is a design natural to both ; its appearance on harness is only to be expected. On the Abraxas Apollo driving his team of four horses signifies the sun and the four seasons—spring, summer, autumn, and winter. The Scythians sacrificed horses to the sun.

The lion occurs very frequently on the Abraxas, e.g., fig. 11, and is, I believe, the only mammal, besides the horse, found on these amulets. It is shown in amulet L. The lion was a sun-symbol on the abraxas, and denoted strength. The Egyptians ornamented the doors of their temples with the gaping mouth of a lion, and it is still used with us for door knockers. According to Horapollo "being a type of the inundation, in consequence of the Nile rising more abundantly when the sun is in Leo, those (Egyptians) who anciently presided over the sacred works made



K.—Amulet of a horse, surrounded by a circle of triangles, and then a circle of semi-circles.



Fig. 10.—Abraxas of Apollo driving his team of four horses.

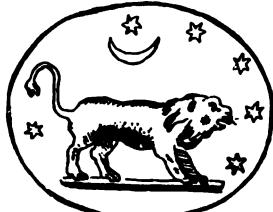
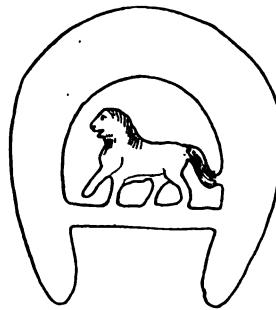


Fig. 11.—Abraxas showing lion and circle of stars.



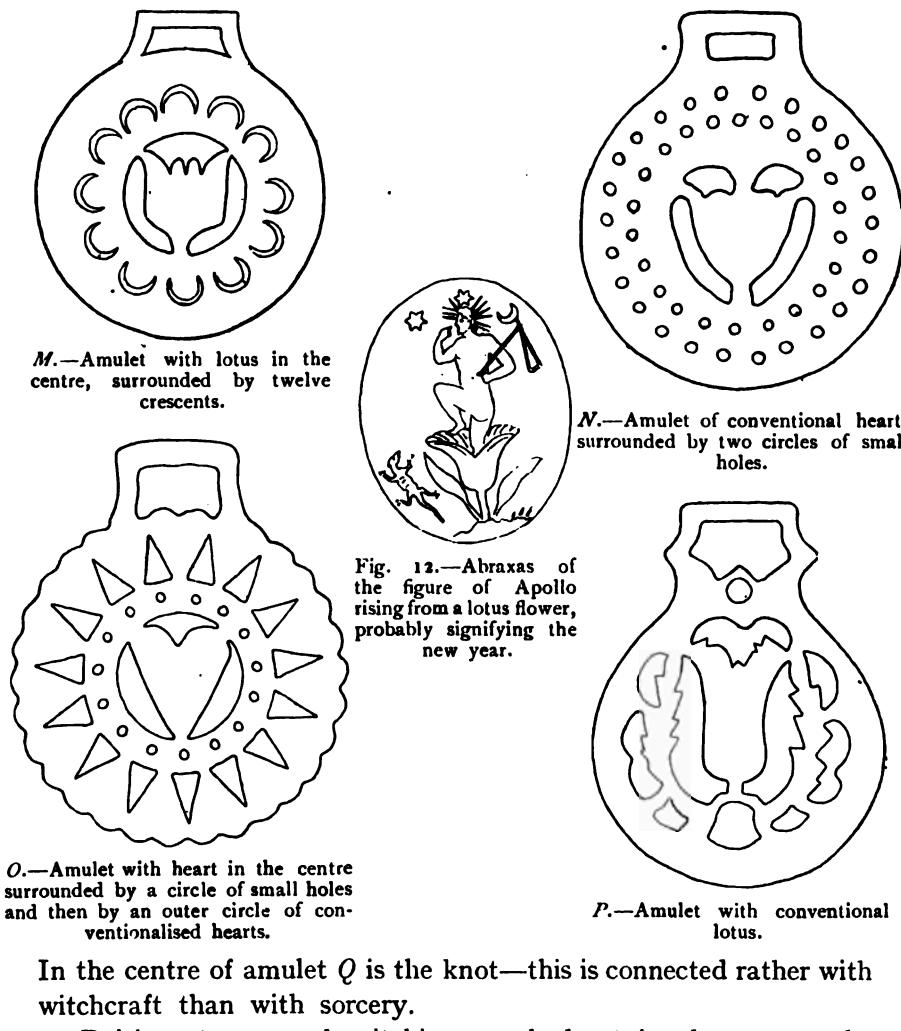
L.—Amulet of horse-shoe shape bearing a lion.

the water-spouts and passages of fountains in the form of lions." Many water-spouts terminating in lions' heads still remain on the old Egyptian temples. Sir Thomas Browne gave this as the reason why spouts in England were so frequently ornamented with lions' heads in his day. His remarks are equally applicable at the present time.

The lotus is represented on amulet M, as will be plainly seen if it be compared with Abraxas fig. 12: it cannot be otherwise—the resemblance is too distinct.

Abraxas fig. 12 probably represents the New Year, and in amulet *M* the lotus certainly represents the year, being surrounded by twelve moons (months).

Amulets *M*, *N*, and *O* form an exceptionally interesting series, showing plainly the development of the heart (as a charm) from the lotus bloom. Another form of the lotus is seen in amulet *P*.



In the centre of amulet *Q* is the knot—this is connected rather with witchcraft than with sorcery.

Raising storms or bewitching people by tying knots was the usual form of Lapland witchcraft. Few inherently harmless actions can be performed with such pure vice as can the tying of a knot; few can be done with such diabolical determination or lend themselves as such aids to the expression of deadly hatred.

A curious instance of this is given in "The Story of Earl Rognvald" in "The Orkneyinga Saga." In 1152 Earl Rognvald made a pilgrimage to Palestine; when they reached the Jordan he and Sigmund Angle "swam across the river and went up on the bank there, and thither where was a thicket of brushwood, and there they twisted great knots—

Then the Earl sang :

"For the men a coil I twisted,  
Of the way-thong on the heath  
Out on Jordan's further bank.  
Clever woman this will learn;  
But I trow that it will seem  
Long to go so far as this,  
To all lazy stay-at-homes—  
On wide fields the blood falls warm."

Then Sigmund sang :

"I will wreath another knot  
For the sloth who stays at home;  
Sooth to say that we have set  
For his child a snare to-day."

The Earl sang :

"To the coward here we twine  
In the thickest close a knot,  
On this feast of Holy Lawrence;  
Tired to quarters good I came."



Q.—Amulet bearing a rope knot.

This startling mixture of devout Christianity with the most shameless heathen witchcraft is typical of the childish minds of those great northern warriors. At the present day pieces of a hangman's rope are much sought after, either as charms or for witchcraft. Of course the modern use of the knot is to denote courtship, itself considered a sort of witchcraft by some benedicts; the knot is also used to cure warts: take a piece of string and tie as many knots in it as there are warts to be cured, touch each wart with a knot and then throw the string away. As the knots decay so will the warts disappear. This form of white witchcraft is devoutly believed in by thousands of people at the present day.

With the exception of the knot, all these amulets show a clear relationship with the pure sorcery of the Abraxas. It is interesting to find traces of the word-charms of these old sorcerers. The very word *Magic* is of Persian origin, being derived from *Magi*.

"Witches' Sabbaths" were so called because witches were confounded with sorcerers. It was at a Sabbath of Sorcerers in Paris that Antichrist was baptised according to a report in the

year 1600. The name is in no way connected with the Jewish weekly festival; it refers to a meeting and not to a special day. In *The Count of Gabalis* (Paris 1671) we are informed that this assembly took its name from *Sabarius*. It is highly probable that *Sabaoth* so often found on the Abraxas is really meant to refer to *Sabarius*, the Dionysian Sun god. It does not refer to "hosts." Jao, Sabaoth, Adonai, Abraxas and Meithras are more often used on these old charms than any other names. Although these curious sects hardly survived the third century, yet we find Alexander of Tralles, in the year 550 A.D., recommending this incantation as part of a very complicated cure for gout: "I invoke thee by the holy names, Jao, Sabaoth, Adonai, Elvi."

In one of the Anglo-Saxon Leech books of the tenth century we find the following:—"Against elf disease, write this writing: 'Scriptum est, rex regnum et dominus dominantium Veronica,



Fig. 13.—Abraxas of Jupiter, holding a thunderbolt. On the reverse, the inscription:—  
Iao sabaoth.

Veronica . . . . I A O ἄγιος ἄγιος ἄγιος, sanctus, sanctus, sanctus, dominus, deus, Sabaoth, amen alleluiah.' Jao Sabaothis the inscription on Abraxas fig. 13, as on many others. Probably expert demonologists could give numerous examples of the use of these words from the abraxas as charms.

The charm ABRACADABRA mentioned previously might be referred to, and there is an interesting mention of another charm by Brand in *Popular Antiquities*. He quotes from Lodge—"Bring him but a table of Lead, with Crosses and Adonai or Elohim written in it, he thinks it will heal the Ague." The last illustration of Abraxas in Montfaucon are of tables (tablets) of lead.

In England to-day women curtsey to the new moon; many people refuse to sit down thirteen to dinner (the superstition of ill luck connected with this number dating at least from the time of the siege of Jericho), and farmers will not have a pig killed while the moon is on the wane. Little silver hands, or rabbits' feet, are still used to warn off the malign influence of the Evil Eye in a peacock's feather.

In Worcestershire they sow parsley on Good Friday because it has to go down to the Devil nine times before it will grow. Frogs are still stitched in silk bags for sick babies to chew—the frogs die (always) and the babies recover (sometimes). Children

with whooping cough are sent into the beanfields in order that as the bean flowers fade the whooping cough may pass away with them.

The modern belief in magic rings for rheumatism shows greater superstition than was held in the olden days, when it was a *sine qua non* that the ring should not be paid for. The old sorcerers held that the circle and the right-angled triangle were sacred. To-day country people think it unlucky to walk across a fairy ring, and dwellers in towns object to passing under a ladder.

Error and superstition die hard. Doubtless they were thought to be dead centuries ago, and without doubt they will retain their powers for centuries to come! The logical and scientific mind is a modern development in England, and has little power over the people of remote country districts; with them hatred is more powerful than love—fear than ambition.

As the power of religion wanes superstition takes its place, and that most powerfully amongst the badly educated. Words and methods may change, but the spirit will remain while the world lasts, or at least while men are subject in their thoughts and actions to the demoniacal influences of hate and pride and fear.

S. HERBERT PERRY.



## Monastic Custodians of Ancient Books.

THE researches into a remote past and the excavations at Nineveh during the last century have resulted in many interesting discoveries, which have conclusively proved that libraries, when implying a large collection of archives or historic records, are of very ancient origin. They date back to an age when hieroglyphics took the place of the present modern letters, when minute cruciform inscriptions covered the curious clay-tablets which composed the valuable library of more than ten thousand works of the great Assyrian monarch, Assur-bani-pal, several centuries before the birth of the Redeemer. Nor were the Babylonians left without a supply of good literature, having possessed, still earlier, "libraries of clay," as these collections of baked bricks inscribed with intricate characters are often designated. Even in that distant age these appear to have consisted of many varied works and compositions, including grammars and poetry addressed to the gods, all being well arranged with method and order in their respective places.

With the advance of civilisation the love of letters and the fine arts grew, when much care and attention were bestowed by various sovereigns on their private collections of costly volumes. These were quickly followed by more public libraries in several important European cities. Rome was especially rich in these depositaries of learning, the Emperor Augustus establishing two for the benefit of his subjects ; and his royal successors, emulated by his example, founded many others in their dominions. Some of the most famous libraries were those set up in Alexandria during the successive reigns of the Ptolemies, those true patrons of letters and science, none of whom spared either trouble or expense in securing the most extensive collections of varied literature in the world at that period.

With the progress of Christianity it soon became a recognised necessity for the Church to institute and control Christian libraries for the spread of religious truths and sacred history. Thus we find that the pioneers or fathers of the early Church invariably

organised an establishment for the reception of doctrinal and other books for the education and enlightenment of the people, placing each under the management and in the hands of the Church. In the fifth century A.D. St. Augustine had written a considerable number of controversial and theological treatises, and had gathered together many writings and manuscripts of great interest, all of which he left as a legacy to the Church, and were added to the library already founded at Hippo, the seat of his Bishopric, for the instruction of the faithful or for the edification of anxious enquirers in search of truth and knowledge. These happily escaped destruction, but most of the ancient Italian libraries, unfortunately, fell a prey to the hordes of Vandals and



Fig. 1.—Wimborne Minster, Dorset. Library of Chained Books.  
(J. Pottle, photo.).

other warlike barbarians, who ruthlessly swept away these priceless relics at a time when they conquered and overthrew the "Mighty Monarchies" of the Western Empire. Those that were not destroyed by these unlettered heathen were dispersed, and for many years there was no general demand for literature or any public enthusiasm displayed for study of any description. But even in those dark days there were still some who carefully guarded the precious heritage entrusted to them; these were the monks, who, within the sheltering seclusion of their cloisters, received and rigidly preserved the volumes which had been sent to their monasteries for safety in the hour of plunder and danger.

No better custodians could have been appointed, for not only were the valued documents secured from impious hands within the monastic walls, but the religious brothers set themselves diligently to make literal copies from the original works, thus multiplying and handing down to posterity these valuable archives. Thus the Church became more and more the exclusive guardian of ancient records and of education. The great scholar, the Venerable Bede, did much to re-kindle the dying embers of learning throughout Northumbria, when, in the retirement of the monastery, he spent the greater part of his time in teaching and in literary pursuits, orally communicating to his contemporaries much useful knowledge, in addition to forming and,



Fig. 2.—Whalley Abbey Church, Lanc. Old Chained Books.

eventually, bequeathing a library of intrinsic importance to the community.

To each large monastery that St. Benedict founded he expressly ordained that a library should be attached, a command that was strictly enforced, and it became the duty of the pious inmates to collect and to transcribe theological and other ancient manuscripts. Henceforth, these asylums and homes of the Benedictines and Cistercians became the centres of religious activity and industry, where the monks diligently copied the works of the early fathers of the Church, and multiplied the rare and costly manuscripts with unflagging perseverance. A Scriptorium was built to each abbey, and in this small apartment the brothers assiduously

worked; but the great majority of the monks performed their task with untiring zeal and exactness more in compulsory obedience to their rule than from any real devotion to literature. Still, mankind owes a debt of gratitude to these painstaking scribes of the Middle Ages, who have preserved intact so many



Fig. 3.—Hereford Cathedral. Library of Chained Books.  
*U. Thirkwall, Hereford, photo.].*

interesting manuscripts. The inmates of the monastic houses searched for valuable parchments and documents among the famous libraries of the world, and spent large sums of money in the purchase of the coveted treasures. These were conveyed safely to the monastery, where they were copied by the monks

in the Scriptorium. But the early writers did not only reproduce the works of others ; many of them wrote the history of their own establishment and the biographies of those who made up the community. Numerous elaborate missals and breviaries

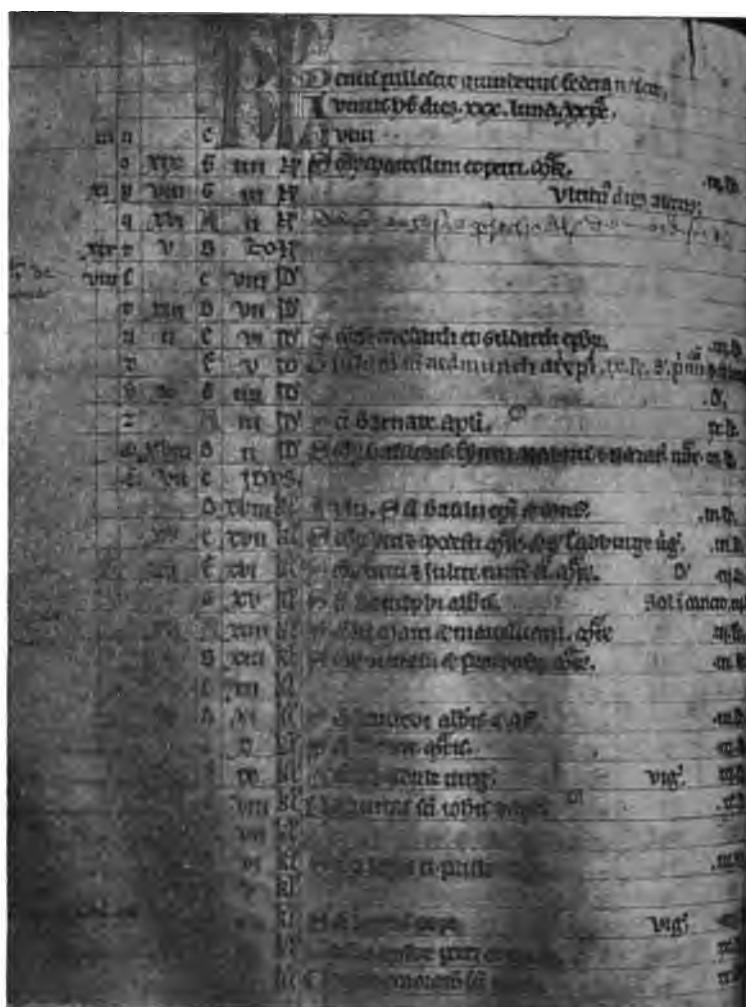


Fig. 4.—Hereford Cathedral. Page of MS.  
(J. Thirwall, Hereford, photo.).

still exist, and testify to the true artistic mind of some of the writers. In many cases the margins of the pages are enriched with light flowing tracery and conventional foliage, encircling, at intervals, quaint figures of curious birds and animals. The

initials were frequently of the most ornate character, being finely gilded and painted. Long sprays of ivy often sprang from these richly illuminated letters and completely surrounded the leaves. These monastic heirlooms occupied the thoughts and attention



Fig. 5.—The Hereford Gospels "In Principio," Initial Page.  
Reproduced from F. T. Havergal's *Fasti Herefordenses*.

of the scribe and artist for many years before the volume was completed.

Some of the libraries which were founded by the Religious

Orders yet remain, though the original number of books has been considerably augmented by later additions. Several of the present Cathedral libraries owe their origin to monastic times, and are rich in priceless manuscripts and age-worn volumes. Perhaps the best in existence is that of Durham, possessing many relics of conventional labour.

The fine collection of books in Hereford Cathedral affords an excellent example of a monastic library of Mediæval days. This valuable library was established in the year 1380 A.D., and now consists of more than two thousand volumes of printed matter and two hundred and thirty manuscripts. The books were originally placed above the west cloister, which was partially taken down in the sixteenth century, when they were transferred to the "Ladye Chapel," where they remained fully two hundred years, when they were seldom seen and their existence almost forgotten. Then the restorer visited the "Ladye Chapel," and they were again displaced, finding a temporary refuge in some disused apartments in the College. Later they were removed and stored in the muniment room over the north transept. But at last a brighter era dawned for these treasures of antiquity. Through the generous bequest of one of the late Canons a spacious chamber was built above the restored western cloister for their reception, where these ancient books are now deposited, the present dean having recently made them accessible to the public. As in bygone days, they are ranged upon the old oak shelves in their original bookcases, which are double and open. Five of these are still perfect, but the remaining two are incomplete, retaining only portions of the early woodwork. Each bookcase is between nine and ten feet long, being considerably more than seven feet high. The three strong boards forming the ends of the cases are quite two inches thick, but none of the shelves are so substantial; the wood forming the partitions is very rough and unplaned.

The volumes are placed on the shelves with their edges outwards: fifteen hundred of these are secured to the bookcase by iron chains long enough to admit of the volume being taken down and placed on one of the small oaken desks provided for the purpose when required for reading. Each book has its own separate chain, attached by a ring to the binding, while the other end of the chain is fastened to a bar which runs along the front of the shelf. The iron bars are firmly fixed and supplied with

a lock and key ; thus the chains cannot be slipped off the protecting rod without first being unlocked. In those days books were too precious and cost too much money and labour to produce



Fig. 6.—The Hereford Gospels “*Liber Generationis*,” Initial Page.  
Reproduced from F. T. Havergal’s *Fasti Herefordenses*.

to run any risk of their being stolen, so the “ system of chaining ” became almost universal in the Middle Ages, where there was any considerable amount of monastic archives.

This remarkable library contains many rare books—most of the volumes are theological works. All the shelves of one large double case are entirely filled with costly manuscripts, many of them being beautifully illuminated, and are the elaborate handiwork of the monks, which must have taken the patient transcribers



Fig. 7.—All Saints' Church, Hereford. Library of Chained Books.  
(J. Thirkwall, Hereford, photo.)

many years to complete. The most ancient MS. is a wonderful copy of the four Gospels in Latin, dating back to Saxon days, given by Athelstan, the last Saxon Bishop of the Diocese of Hereford. The name of the writer is unknown, but it is believed to have been transcribed by one or more of the Northumbrian

monks in the eighth or ninth century. All the letters are perfectly formed, the initials being enriched with the most delicately wrought decoration, including the wondrous knots and quaint animals invariably found in all true Anglian work. Every intricate detail in the design of each page is skilfully and marvellously executed. Another manuscript of intrinsic value is the Hereford Use dated 1215 A.D., which was lost for many years, but was at last found and rescued from a second-hand shop in Drury Lane, and restored to the Cathedral. The Preface to the Book of Common Prayer states that this "Hereford Use" was one of those that the compilers set aside when they introduced the more simple "single one . . . which now prevails in the Church of England." Its



Fig. 8.—Cumnor Church, Oxon. Chained Bible.  
(H. Giles, Oxford, photo.).

origin is unknown, but it was probably used, not only throughout the Diocese, but in most of the Churches in South Wales. These Service-books were specially singled out for destruction at the time of the Reformation as encouraging erroneous doctrine and practices, but this (with others) escaped the common fate of the missals and breviaries, having probably become obsolete in the fourteenth century, when it underwent revision, and this MS. was given to the adjacent parish of Mordiford, to which fact it owes its present existence. It has not been preserved intact, as a few leaves have been removed; the writing is excellently clear, reflecting great credit on the transcriber, but there is very little superfluous ornamentation: the initial letters are blue and red,

the staves and rubrics in red alone. It may be said to contain two parts, the first relating chiefly to the Order of Services for the Sundays and great Festivals, the second portion to those appointed for the Minor Saints and other holy days, interspersed with Antiphons, hymns, and the musical arrangements for the various Services throughout the year. An imperfect Kalendar also registers the obits to be observed of all those who had been liberal benefactors to the Diocese. The "Use of Bangor" finds a place among other missals in this fine old library, which also includes a Wycliffe Bible and a highly prized Latin Bible combined with a Commentary, in five large volumes, bequeathed by Nicholas de Lyra in 1485 A.D., affording an excellent specimen of ancient binding, the covers being made of oak and embossed leather studded with brass, and still bearing the original clasps. There are also many early printed works, the most important being the first edition of the "Golden Legend," published by Caxton in 1483 A.D., retaining its old chain and binding, and is in admirable preservation. A most curious pen-and-ink drawing is pasted at the end of one book, which is believed to have been executed in the thirteenth century; this represents the Crucifixion of the Saviour, with figures of the Virgin Mary and St. John, the beloved disciple, standing on either side of the Cross. The treasures of early book-lore and MSS. placed on the shelves or laid within the glass cases under the safe custody of the Cathedral librarian are too numerous to name, but they are valued relics to all lovers of antiquity.

But it is not the Cathedral alone which can claim the proud distinction of possessing a chained library in this historic city, for in the vestry of All Saints' Church is preserved a large collection of rare books. These were left as a legacy "to the parish by William Brewster, M.D.," who died in 1715 A.D. Most of the volumes are securely fastened to the shelves by iron chains and rings, attached to a bar in a similar manner to those in the Cathedral. Many interesting works are ranged in rows in the bookcase, including a Roman Missal dating back to 1541 A.D., and a good example of the "Geneva Bible," 1599 A.D., which, by an error and the introduction of a wrong word in Genesis iii. 7, is now known throughout the world as the "Breeches Bible." The greater part of the library consists of theological works, some of which were published at the beginning of the eighteenth century, thus testifying to the lingering custom of safeguarding these relics of bygone ages in iron bonds until the Georgian era.

Another interesting example of these fettered books occurs in Wimborne Minster, where the venerable cruciform church has been the chosen custodian of these ancient treasures for more than two centuries. Within the walls of the library, above the sacristy, is stored a large collection of old books and MSS. presented by the Rev. W. Stone in 1686 for the benefit of the parishioners, a gift which would be greatly appreciated in those days, when theological treatises were scarce and costly, and only came within the reach of the wealthy. Originally the library consisted of about 243 volumes; two hundred or more of these still remain, and stand, edge outwards, on the shelves, being secured by long iron chains fastened to the shelf above by iron rods. One of the most valuable is a time-worn MS. dating back to A.D. 1343; but other rare archives revealing and preserving the history of the past are also found amongst these hoary chain-bound relics of an age less cultured and civilized than the glorious Victorian era or the present enlightened twentieth century.

EMILY MASON.



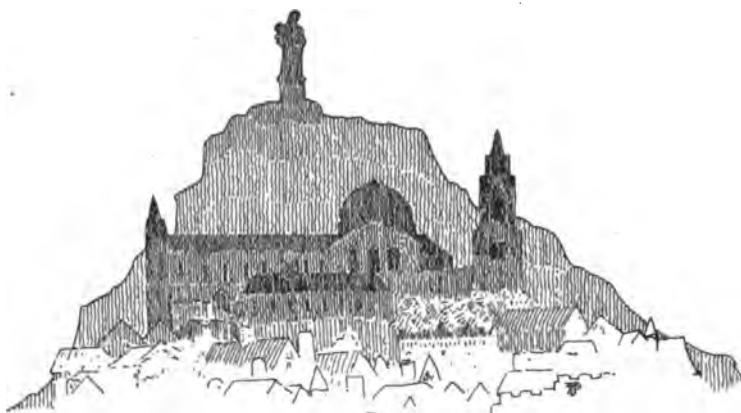


Fig. 1.—Le Puy en Velay. The Basilica.

## St. Michel d'Aiguilhe, Puy en Velay.

**I**N the days when the Empire was at peace the French authorities, to demonstrate it to the world, were not content with merely beating their swords into plough-shares, but cast their captured Russian cannon into gigantic votive images of the Blessed Virgin with which to disfigure the hilltops of their beautiful country. The volcanic peaks of Auvergne and Velay became pedestals for some of these monstrous creations; but though Le Puy is afflicted with one of them, its two principal heights were, fortunately, previously occupied in a more worthy manner. St. Michel, the angelic patron of all high places, had already claimed possession of the needle of basalt which pierces the sky above the city, and on the rock of Corneille, which soars still higher, an angel choir with oil from Paradise had already consecrated the "seraphic basilica"; so that when the iron colossus made its appearance it had to be content with a standing place at the back of the volcanic amphitheatre. Although, by its obtrusiveness, it demands the first notice of the visitor, it but momentarily diverts his attention from the natural and artistic beauties of the place; and there is consolation in the thought that the ironwork, if it does not speedily reach the scrap-heap, will inevitably fall a prey to the devouring rust.

Little is certainly known of the earliest history of Le Puy, except that it was not the original capital of the Vilavi, but only became so, under the name of Anicum, in the sixth century. It had, however, been a Roman settlement, of which considerable remains still exist; it became the capital when Bishop Erodius, locally known, says Professor Freeman, as Vozy, removed hither the Vilavian See, and founded the present Cathedral. The architect was one Scutarius, described as a Roman senator, and from the miraculous manner in which it was consecrated the Church acquired the descriptive title of "Angelic." The growth of this original fabric beyond the limits of the plateau on which it was first founded, till huge walls and sub-structures had, like another Solomon's Temple, to be raised from the lower levels to carry the extensions, do not just now particularly concern us; but some notice of its architectural history, as well as of the characteristics of the country in which Le Puy is situated, are necessary to a proper appreciation of the peculiarities of the Chapel of St. Michel d'Aiguilhe.

Like Auvergne, the County of Velay is of a marked volcanic origin, and is further distinguished by lofty isolated peaks of basalt left standing alone by the gradual erosion of the surrounding loose breccia, which present a striking and almost fantastic outline, some of them showing columnar formations like those of Staffa and the Giants' Causeway. Most of these heights have been crowned with buildings, such as the castles of Polignac and Espailly, or with churches, as are the two in Le Puy. The needle of St. Michel rises to a height of 265 feet, with precipitous sides round which and into which are cut the steps giving access to the top. The neighbouring rock of Corneille is much loftier and of larger extent, and on a shelf of it the Cathedral stands, while up the slopes of it rise the streets of the ancient city, quite inaccessible to carriages—much like the stepped *gradoni* of Naples. Of the earliest building of Erodius and Scutarius no visible remains exist, but some may be incorporated in the eastern parts of the present Cathedral, which seem to belong to the closing years of the tenth century. The western extension of the nave, which is carried on a large sub-structure raised from the lower levels of the rock, appears to have been completed in the twelfth century, and may be compared for its vast undercroft with the eastward extensions of the cathedrals of Bourges and Le Mans, which were erected over the ancient city fosses. A church thus situated necessarily has

not the usual arrangement of western entrances, but from the low level, through the basement, a flight of 135 steps lands the weary pilgrim within the south aisle of the Church; hence this peculiar entrance and the exits in the transepts are referred to in the saying that "in Notre Dame du Puy one entered by the navel and went out by the ears." The Romanesque cloisters to the north of the Cathedral are amongst the most perfect in France, and contain among the richly carved capitals some which may be ancient, though debased, Roman work. The peculiar position of the building prevented the erection of any western towers, but at the east end, and quite detached, rises one of a peculiar and elegant outline, erected perhaps in the twelfth century, about which there has been much discussion. Measured drawings of it have been published both by Viollet-le-Duc and G. E. Street, but neither architect seemed to have been aware, or he omitted to mention it, that his drawing was merely a reproduction of a nineteenth century restoration—how near to or how far from correct no one seems to know—of an ancient tower standing on the site, but destroyed in the Revolution. Nearly all the church towers, both in Velay and Auvergne, were thus destroyed, and these we now see were re-erected on their ruins in the last century. "Paralytic Couthon," says Carlyle in his *French Revolution*, "borne on a chair, taps on the wall with emblematic mallet saying: 'La Loi te frappe—the Law strikes thee'; masons with wedge and crow-bar begin demolition, crash of downfall, dim ruin and dust-clouds fly in the winter wind."

The Chapel of St. Michel is in a quarter of the city some little distance from the Cathedral, which is called "of the Needle" from the lofty rock which dominates it. Immediately at the base of this are two interesting remains of mediæval art, as well as the ruined gateway and buildings of approach to the rock itself. The chief of these is an octagonal Romanesque building, locally known as the Temple of Diana, and once thought to have been a baptistery; but it seems more than probable that it was a chapel of the Knights Templars, who had an establishment here, and it may be compared both for plan and dimensions with a similar chapel of theirs at Laon, and perhaps with the one the foundations of which were discovered on the western heights at Dover. The other is a very beautiful wayside cross, possibly of the fourteenth century and restored, which bears on the one face a Crucifixion and on the other a Madonna and Child. Both of the buildings appear in our general view of the rock.

To win the plateau on which the Chapel stands some steep inclines and 223 uneven and winding steps have to be mounted,



Fig. 2.—Le Puy en Velay. The Rock of the Needle.

giving time to reflect on the unreasonableness, not to say thoughtlessness, of an angel, who can, presumably, fly as easily as not

to a lower level, fixing his shrine on so inaccessible and tiresome an elevation ; the summit gained, however, the superb view to be obtained from the terrace is sufficient reward for the toil, even without the architectural gem which has now to engage our attention.

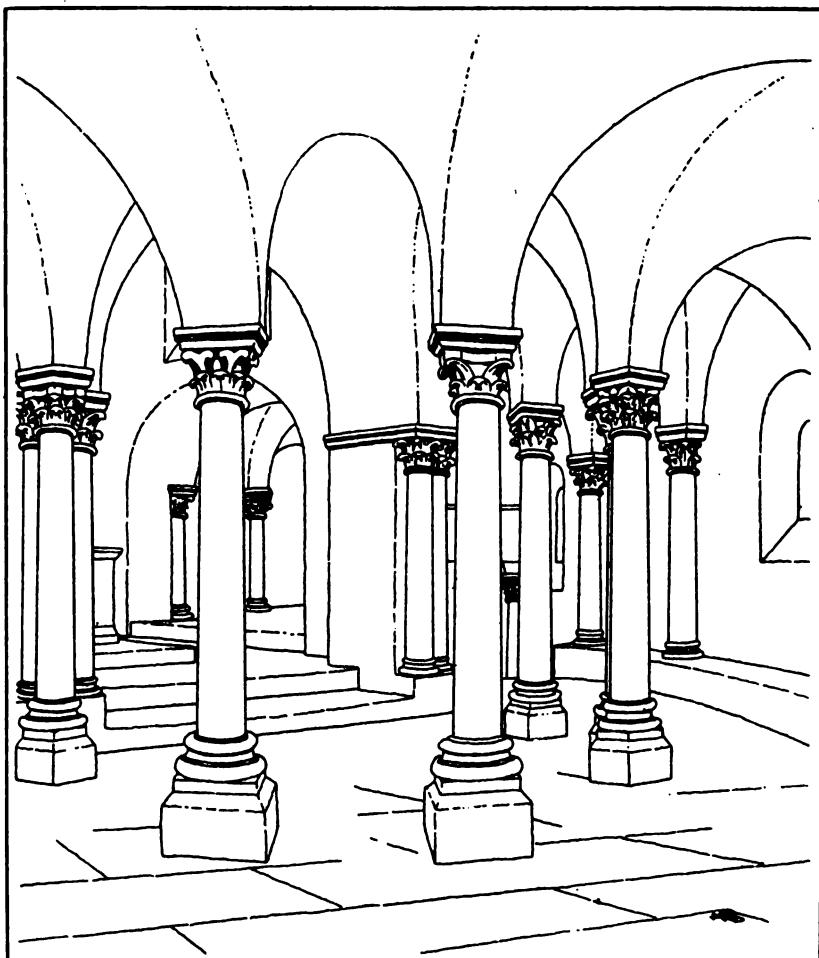


Fig. 3.—Le Puy en Velay. Interior view of the Chapel of St. Michel.

Entering from the terrace through a rich and peculiar portal, we pass up another flight of steps recalling, in this particular, the entrance to the Cathedral, and find ourselves in what might be the south aisle of an imperfectly shaped circular nave, with our faces towards the west end (fig. 3). The area is covered with a

roughly formed dome surrounded with a vaulted aisle, all in rough concrete rubble without any ribs or properly formed arches, but with the openings intersecting the vaults or each other quite at random. All of this is carried on pillars and wall-shafts which, including both capital and base, stand only 7 ft. 6 ins. high; indeed, the proportions throughout, as the rough sketch plan will show, are extremely diminutive, the greatest width across the nave and aisles being only 28 ft., and the depth from the chancel step to the western wall only 20 ft. (fig. 4). The building of the nave has been attributed to a bishop bearing the Teutonic name of Godescalc, in the latter half of the tenth century, but it seems more likely to belong to the eleventh, and, while showing in the

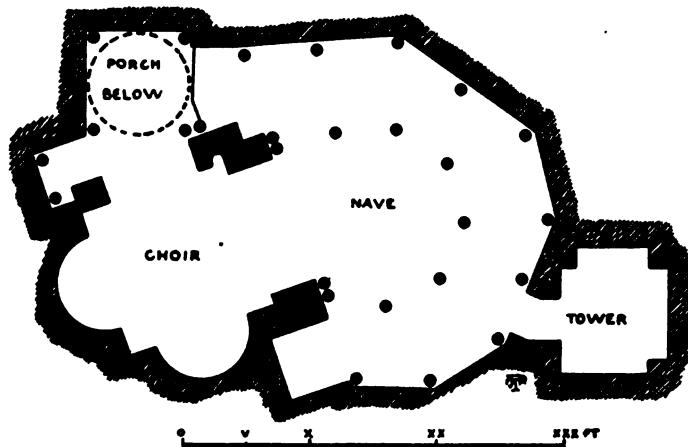


Fig. 4.—Le Puy en Velay. Plan of the Chapel of St. Michel.

entasis of the columns some local influence—if, indeed, they are not some older shafts re-used—seems more akin in the carving of the capitals and other details to the northern Romanesque than does the slightly earlier work of the Cathedral cloisters. The present bare roof was once decorated with paintings, of which considerable traces remain; but, in spite of its very exalted position, the windows being too few and too small to let in much light, the chapel must always have had more or less the aspect of a crypt. Unsymmetrically placed at the west end of the nave is a diminutive spire, although quite in proportion to the rest of the fabric, which reproduces many of the peculiarities of the Cathedral tower. How far it escaped the attentions of the

iconoclastic Coulhon seems to be uncertain ; but although one may conceive it possible that some ardent revolutionaries might have borne him in his litter up these 223 steps to repeat his damning formula, one feels that the enthusiasm of the masons would have failed them in carrying out their task.

The oldest part of the Chapel is the little chancel, measuring only 13 ft. 6 ins. across, which was once itself, perhaps, the original chapel, not unlike many other isolated chapels to be found in France ; such as, for instance, St. Croix at Montmajour by Arles. When perfect it consisted of a square building with three, or perhaps four, apses covered with semi-domes. There are now only two apses remaining—that to the south was removed when the present entrance was formed, and the west one, if it ever existed, when the nave was built. It is now covered with a square domical vault raised high enough for the insertion of small windows over the apses. In all probability this is a portion of the Church of which it is stated that the first stone was laid in 962, and which was completed by Guy II., Bishop of Le Puy, in 984. Over the main flight of steps leading up from the porch into the south aisle is a small chapel entered from the chancel by an opening, to make which the original southern apse was removed. This chapel is covered with a circular dome 8 ft. in diameter, resting on pendentives, and was once richly painted, and, although the colours are much faded, the figures of our Lord with angels and the Evangelists can be easily made out.

We have left until the last the description of the porch by which we entered the Church, and which, both for its iconography and its coloured decoration, is exceedingly interesting (fig. 5). It is constructed, like the rest of the building, mainly of volcanic tufa, with the moulded and carved work executed in a yellowish sandstone, the decorations are formed by narrow bands of brick between which are squares and chevrons of bluish-black stone from Denise, and grey stone of Blavaizy, arranged like tiles. The cloisters of the Cathedral are similarly decorated, and its style recalls the decorations executed on a much larger scale at Issoire, Notre Dame du Port, Clermont Ferrand, and other churches of Auvergne. The nook-shafts of the doorway, which show an entasis, have the necking and the fillet below worked on, and may be debased Roman work re-used from an older building. The iconography is simple : on a frieze of five panels above the doorway, in the centre one is a half-length figure of Our Lord in the act of

benediction, and to His left are the archangel, the patron saint of the Church, and St. Peter with the keys. The figures to the right are not so clearly defined, but may be St. Mary and St. John. On the cusps of the door arch are two figures supposed to be Adam and Eve, the latter embowered in foliage. Of the three foils of the arch the centre one has an Agnus Dei with the symbols of SS. Mark and Luke on either side, and the side foils have kneeling



Fig. 5.—Le Puy en Velay. Exterior view of the Chapel of St. Michel.

figures bearing chalices; while on the capitals appear the remaining Evangelistic symbols for SS. Matthew and John. On each side of the porch are projecting half-monsters, which, perhaps, do duty for lions, and recall, in such a position, a common arrangement in the churches of Apulia. The tympanum over the doorway is now bare, but it may once have been filled in with mosaics, like that of the portal of St. Jean in the Cathedral.

Notes and drawings made by the author in Le Puy in 1868 form the foundation for this article, in the preparation of which he has also consulted the following authorities : *Voyage en Auvergne*, par Prosper Merimée ; "Churches of Le Puy-en-Velay and Auvergne," by George Edmund Street in the *Transactions of the Royal Institute of British Architects* ; *Sketches from French Travel*, by Edward A. Freeman ; *Les Incrustations Décoratives*, etc., par Lucien Bégule, and others.

There is a legend about a lofty mountain in Ceylon, known as Adam's Peak, to the effect that once in a thousand years an angel descends from Heaven and, softly trailing the hem of its silken robe across the rock, abrades some infinitesimal portion of the granite, and it is said that until the mountain is thus quite worn away the world will endure. De Quincey, in commenting on the story, says, that if he were inclined to bet on the event he would back the rock against the tissue ; and we may equally anticipate that the basalt of the Aiguilhe will endure as long as the world itself, unabraded by the protecting mantle of its archangel.

J. TAVENOR PERRY.



## Notes on Archæology and Kindred Subjects.



Fig. 1.—Macduff's Castle, Wemyss, Fifeshire, N.B.

**LONG-HIDDEN TREASURES ON THE EAST COAST OF FIFE.**  
THE antiquarian finds on the Fife coast in 1906 have been both interesting and numerous. The first that came into notice were found in the débris floor of Macduff Castle ruins, two prominent square towers on a height right above Jonathan's Cave, between East Wemyss and Buckhaven.

The Laird of Wemyss, it is said, contemplates the restoration of these ancient towers to suit modern requirements, and has employed a large squad of workmen to remove the accumulated débris of centuries from the interior of the western tower. In doing so, when four feet below the surface they came on the lower portion of an octagon quern; and again, at the depth of nine feet the coat of arms of the Colvilles was discovered embedded, face downwards, among fine yellow sand. Two coins were also found, one of the date of Henry IV. of France and

Navarre; the other was of the time of Charles II. The former coin



Fig. 2.—Macduff's Castle, Wemyss, Fifeshire, N.B.

is supposed to have some connection with the first Lord Colville of Culross,

who attained distinction in the French wars under Henry of Navarre. The masonry already laid bare shows arched roofs and pointed windows. The walls are six feet thick, with embrasures to the north, west, and south.

The connection of the Colvilles and Wemysses is traced to the fact that Sir Michael Wemyss of Wemyss, the first



Fig. 3.—Lower Stone of Pot Quern found at Macduff's Castle, known Laird of Wemyss, died in 1342, without male issue, and that his

large possessions were sub-divided among his three daughters as co-heiresses, one of whom married a Livingstone, whose family



Fig. 4.—Arms of the Colvilles found at Macduff's Castle.



Fig. 5.—Site of Bronze Age Cemetery on top of Sussan Brae, near Denbeath, Fifeshire, N.B.

inherited the eastern portion of the estate, which included Macduff Castle, until 1530, when it became the property of the Colvilles of Ochiltree and, latterly, of Culross. John, the first Earl of



Fig. 6.—Incense Cup and Cinerary Urn found at Denbeath, Fifeshire, N.B.



Fig. 7.—Cinerary Urn found at Denbeath, Fifeshire, N.B.

Wemyss, however, purchased the property from the Colvilles in 1630, and took up residence in Macduff Castle to signalise the re-acquisition of the ancient stronghold of the Wemyss family. Thus is

accounted for the long-buried coat of arms which, it is conjectured, had been brought to Wemyss from Ochiltree when the Livingstones and the Colvilles exchanged estates in 1530, and accordingly it is assumed that the stone comes down to us linked with the Ochiltrees of a date near the close of the fourteenth century. While the débris was being removed it was anticipated that a local tradition might be confirmed, namely, that there is—or was—a subterranean connection between Macduff Castle and Jonathan's Cave, which contains a well of clear water. Indeed, during those troubled times this assumed connection would facilitate escape in time of need from the Castle to the sea-shore.

A still more startling discovery was made soon after this on the top of a wooded height locally known as "the Sussan Brae," standing about half-way between the Links of Buckhaven and Methil, and now named



Fig. 8.—Incense Cup and Cinerary Urn found at Denbeath, Fifeshire, N.B.

Denbeath from its proximity to a recently erected colliery village. On the eastern top of the height a very ancient cemetery had existed, above a dozen cists were found composed of long slabs of sandstone, which formed the sides and ends of graves in which were found urns of brown earthen ware, probably baked by sun heat. One large urn was partially filled with human remains, not too well incinerated, as many pieces of bone about the size of a penny lay among the grey ashes. The ornamentation of an inverted urn was very primitive-looking, yet the design on one of the smaller urns, evidently an incense cup, though, unfortunately, broken during removal, gives us a clue to the probable time and people who buried their dead here. The design is the usual V-shaped cutting in vogue in the Bronze Age rather than in the early Iron Age, as the same ornament may be seen on an urn of the incense type illustrated on page 24 in *Celtic Art in Pagan and Christian Times*, by J. Romilly Allen, F.S.A.

Digitized by  
JOHN PATRICK

THE " PILGRIMS' CHURCH " AT LLANFIHANGEL  
ABERCOWIN, CARMARTHENSHIRE.

FAR from any frequented road, in the midst of marshy meadows subject to inundations from the rivers Tave and Cowin, in County Carmarthen, stand the remains of a sanctuary, whose ruined walls rise from a dank overgrowth of grass, which, despite their forlorn condition, are of monumental interest as having been a " Pilgrims' Church." They recall a period in history when peregrinations for religion's sake were alike familiar to Celt and Saxon.

Llanfihangel Abercowin—the Church of the Angel—gains the first name in reference to its dedication to St. Michael; whilst the second is derived from its position in relation to the river Cowin.



Fig. 1.—The Pilgrims' Church at Llanfihangel Abercowin, Carmarthenshire.

The origin of this church—a parish church until 1848—and the appellation of the " Pilgrims' Church " is shrouded in that veil which tantalises historians and begets conjectures, oft-times of the wildest description. Its dedication to St. Michael is one evidence of great antiquity; but the earliest visible witness of its age is seen in the Norman details of the ruin.

The church consists of a massive western tower opening by a good Norman arch into the nave; above this arch is a doorway such as was built in disturbed districts as a refuge not easily attainable by an enemy. The nave, 36 feet long and 18 feet wide, is divided by another Norman arch from the chancel, which is about 20 feet long and 15 feet wide, inside measurements.

Fragments of the internal fittings which remain consist of a simple stone bracket on either side of the altar site against the east wall, and two niches at the angles of the walls. An aumbry is in the south wall of the chancel, and two stoups for holy water, one in the south wall of the tower, and the other—fractured—within the south door of the nave. The remains of broken steps in the north wall of the nave point to a stairway in the thickness of that wall, said to have communicated with the tower; but the greater part of this side has fallen in and the steps cannot be traced.

The tradition that it was a “ Pilgrims’ Church ” leads the thoughts to a time when, in a very early age, great numbers of Irishmen made the arduous voyage to the Holy Land to worship at the Holy Sepulchre and adore the Holy

Cross, which had  
not then fallen into  
the hands of the  
heathen Persians,  
and to visit the  
scenes of our Lord’s  
sojourn on earth.

Returning to their homes, many of these Celtic pilgrims passed across part of this island before it formed any portion of Saxon England, across Little Wales and Wales—that is, the present counties of Cornwall, Devon, with part of Somerset, and Wales as we know it to-day.

This part of the journey was arranged that the pilgrims might visit the holy ground of Glastonbury, the “ Second Rome,” as it was called; and also the shrine of St. David on the other side of the Severn Sea. That the journey was fraught with peril is evident by the death of St. Indract and his companions, who had not left Glastonbury far behind when they were murdered for the bright ferrules of their pilgrims’ staves, which the robbers mistook for gold.

From Somerset the pilgrims would land at Kidwelly, cross Llanstephan Ferry, and rest at the house of the community established at Llanfihangel for the succour of such travellers, before proceeding to St. David’s.

Within the churchyard are five rudely sculptured gravestones, known as the “ Pilgrims’ Graves.” One local tradition finds the origin of



Fig. 2.—Pilgrim’s Grave at Llanfihangel Abercowin.

the church on these graves. They are said to be the sepulchres of certain holy palmers who wandered thither in poverty and distress, and, about to perish for want, slew each other, the last survivor burying himself in one of the graves which they had prepared, and, pulling the stone over him, left it ill-adjusted in an oblique position. It is needless to point out the utter fabulousness of this unchristian legend ; the stones date from about the early part of the fifteenth century, and were probably placed over the bodies of holy travellers who died at this wayside refuge on their return from sacred spots in far distant countries.

Three of these gravestones, contiguous to each other near the south wall of the chancel, are here illustrated. In the summer of 1838 the central grave was opened. At the depth of 4 feet a sort of cist was found, composed of six detached slabs of stone, in which were several small bones, apparently those of a youth, and half a dozen scallop shells about

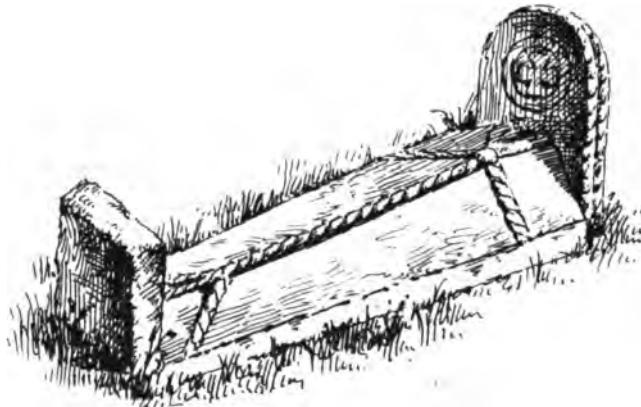


Fig. 3.—Pilgrim's Grave at Llanfihangel Abercowin.

the size of the palm of the hand, such as were worn on the hats and garments of pilgrims. These shells were first distinctive of pilgrims to St. James of Compostella, but afterwards were used as a general badge of pilgrimage.

The sanctity of the pilgrims who were here laid to rest was said to keep the neighbourhood free from serpents, toads, or venomous reptiles, so long as the graves were reverently treated, and the soundness of this tradition has been verified, though from natural causes.

When a new parish church was built in 1848 the venerable fabric of St. Michael's was neglected, even worse, it was desecrated. The roof was carried away for the sake of the timber, gravestones were utilized for the paving of farm buildings, and the Norman font was ruthlessly thrown outside the hallowed walls. The fences of the churchyard were broken through, and cattle and swine were turned into it to browse and to grub, and the pilgrims' graves were desecrated. Then did the traditional

prophecy recur to the minds of the inhabitants ; for the first time within memory the place became infested with vipers and other reptiles to such an extent that it was dangerous for human beings, and the very brutes avoided the plague-stricken spot. It was also said that those who had appropriated certain of the stones were visited by the serpents.

At this extremity another vicar, the Rev. W. Davies, was appointed. He set to work to cleanse the ruins of the sanctuary with an energy which

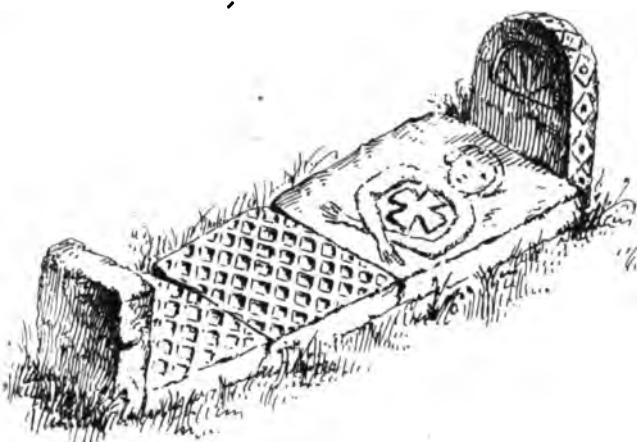


Fig. 4.—Pilgrim's Grave at Llanfihangel Abercowin.

surprised the parishioners, and that surprise developed into hostility when he demanded the return of the alienated stones to God's Acre, and closed the precincts to the inroads of the cattle.

With this renewed reverence the reptiles were exorcised, and again—once a year—are the sounds of praise and prayer heard to arise 'mid the ruined walls and the pilgrims' graves.

J. CHARLES WALL.

#### PRE-NORMAN CROSS-SHAFT RECENTLY FOUND AT NEWENT, GLOUCESTERSHIRE.

WE are indebted to Mr. Edward Conder, Junr., F.S.A., The Conigree, Newent, Gloucestershire, for the account here given of an Anglo-Saxon cross-shaft lately discovered in the churchyard at Newent, a town eight miles north-west of Gloucester, near the borders of Worcestershire and Herefordshire. The photographs were taken by Mr. R. H. Bisco, of Newent. For many years past the stone has been buried with the exception of the upper tenon, which projected above the turf of the churchyard, and was thought to mark the spot where the tower of the church fell in 1673.

The total height of the shaft, including the tenons at the top and bottom, is 4 ft. 9 ins. ; the greatest width is 1 ft. 5 ins., and the greatest

thickness is 10 ins.; the sculptured panels are 2 ft. 8 ins. high. The shaft is of very coarse and hard grey sandstone.

The figure subjects sculptured on the two broad faces appear to be (1) the Temptation of Adam and Eve; and (2) the Sacrifice of Isaac.



Fig. 1.—Pre-Norman Cross-Shaft at Newent.  
Temptation of Adam and Eve.



Fig. 2.—Pre-Norman Cross-Shaft at  
Newent. Sacrifice of Isaac.

On one of the narrow faces is David decapitating Goliath, and on the other a conventional beast at the top and below two dragons (?) much defaced. There is a horizontal band of sculpture just below the upper tenon, but the figures are too much weathered to be capable of interpretation.

The pre-Norman crosses of Great Britain may be divided primarily into two classes, namely (1) those in which the sculpture is purely decorative, and (2) those in which Scriptural figure subjects predominate.



Fig. 3.—Pre-Norman Cross-Shaft at Newent. Decapitation of Goliath.



Fig. 4.—Pre-Norman Cross-Shaft at Newent. Zoömorphic Designs.

The high crosses of Ireland belong chiefly to the second class, whilst those of England and Wales are mostly of the first class. The cross-shafts at Sandbach, Cheshire; Aycliffe, Co. Durham; Bewcastle,

Cumberland ; Ruthwell, Dumfriesshire ; and Newent, are exceptional in exhibiting Scriptural figure subjects—to a great extent to the exclusion of mere ornament.

The Temptation of Adam and Eve and the Sacrifice of Isaac occur very frequently on the Irish crosses, but the decapitation of Goliath is unknown ; the nearest representation to that on the Newent cross-shaft is on the "Beatus Vir" initial page of the Boulogne Psalter,<sup>1</sup> where David is shown carrying Goliath's head to Saul. Goliath is portrayed as a huge Scot in a kilt and a Glengarry bonnet. On the Newent cross-shaft the staff of Goliath's spear, "like a weaver's beam" (1 Samuel xvii. 7) is clearly indicated. The shape of the hilt of Goliath's sword, which is being used by David for the decapitation, is of peculiar shape, and does not correspond with that of the sword-hilt of the Viking period. I understand that the Right Rev. G. F. Browne, Bishop of Bristol, intends to contribute a paper on the Newent cross-shaft to the *Transactions of the Bristol and Gloucestershire Archæological Society*, to which we shall look forward with interest.

The indication of the eyes of the figures by means of drilled holes is to be noted, as probably being an indication of early date. The conventional beast on one of the narrow faces of the shaft is not unlike some of those on the cross-shafts at Ilkley, in Yorkshire. There are so few examples of pre-Norman sculpture in Gloucestershire that it is hardly possible to classify them, but the Newent cross-shaft seems to belong to the Mercian group rather than to the Wessex type. The date is possibly A.D. 750 to 850.

J. ROMILLY ALLEN.

#### THE GREAT ORMSIDE BOWL.

ONE of the most valuable treasures in the York Museum is the Anglian metal bowl from Great Ormside, Westmoreland. Dr. G. A. Auden has kindly supplied us with the beautiful photographs of the bowl here reproduced. An interesting paper on the subject by Mr. W. G. Collingwood, F.S.A., will be found in *Transactions of the Cumberland and Westmoreland Antiquarian Society* (vol. 15, p. 381).

Great Ormside is situated on the west side of the valley of the River Eden, three miles south of Appleby, Westmoreland. The bowl was found in Great Ormside churchyard early in the nineteenth century at a date and under circumstances now unknown ; it was presented to the York Museum in 1823 by Mr. John Bland, of Ormside Lodge.

The bowl is 5½ ins. in diameter and 2 ins. deep ; it is formed of two thin plates of metal, both gilt ; the inside plate is of copper with a smooth surface, and the outside plate is of silver decorated with repoussé ornament. The bowl has at some period been clumsily repaired at the bottom with an annular metal plate, riveted on and holding the inner and outer portions of the bowl together.

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<sup>1</sup> J. O. Westwood's *Miniatures*, pl. 38.



Fig. 1.—The Great Ormside Bowl. Interior view showing ornament on bottom.



Fig. 2.—The Great Ormside Bowl. Exterior view showing ornament on bottom.

The inner and outer skins were originally held together (1) at the top by a rim formed of a split metal tube, and fastened by five rivets concealed by oblong settings; (2) in the middle of the sides by four rivets; and (3) at the bottom by five rivets, the heads of the rivets being in all cases concealed by circular raised bosses.

The decorative features are as follows:—

*Inside of the Bowl.*—On the plain part of the concave sides of the bowl are four circular settings concealing the rivets, by which the inside and



Fig. 3.—The Great Ormside Bowl. Exterior view showing ornament on sides.



Fig. 4.—The Great Ormside Bowl. Exterior view showing ornament on sides.

outside skins are fixed together. On the flat part at the bottom of the bowl are four circular ornamental settings arranged symmetrically round a central setting of the same shape, all concealing the constructive rivets for holding the two portions of the bowl together. The central setting is surrounded by sixteen smaller settings. The flat part at the bottom is circular in shape, and separated from the smooth hollow sides by a moulding of plaited wire. The four spandrels between the settings are ornamented with interlaced patterns executed in filigree wire-work; the settings are surrounded by a narrow band of plaited wire.

*Outside of the Bowl.*—The whole of the design, including the cross of interlaced work at the bottom, is executed in repoussé work. Round the rim at the top is a row of pellets between two cable mouldings, and at irregular intervals occur the five rectangular settings which conceal the constructional rivet-heads. The convex sides of the bowl are divided into four panels—one between each of the circular raised bosses by which the constructional rivet-heads are concealed. The circular bosses are surrounded by decorative plaited mouldings. The four panels



Fig. 5.—The Great Ormside Bowl. Exterior view showing ornament on sides.



Fig. 6.—The Great Ormside Bowl. Exterior view showing ornament on sides.

round the convex sides of the bowl are filled in with conventional foliage, branching out symmetrically on each side from a central vertical stem and having beasts and birds involved in the scrolls. The birds and beasts are represented as pecking at the leaves and fruit. On the bottom of the bowl are four circular raised bosses arranged symmetrically round a central boss, and all concealing the constructional rivet-heads; the background of the bosses, which forms an equal-armed cross with expanded ends to the arms, is ornamented with a continuous piece of interlaced work.

Mr. W. G. Collingwood expresses his opinion that the Great Ormside Bowl "must have been partly made by a Greek artist in England," possibly about the same time as the Bewcastle cross, namely, about A.D. 670. However, we see nothing to indicate that the workmanship of the bowl is not altogether Anglian; the style of the vine scrolls and the birds pecking at the bunches of grapes corresponds very nearly with similar designs sculptured on the early Christian monuments of Northumbria.

#### PRE-NORMAN CROSS-SHAFT AT SHEFFIELD.

DISCOVERIES of interesting antiquities in novel positions have frequently been made in various parts of Britain, the spirit of vandalism following upon diverted religious fervour often leading to the destruction or dethronement of religious emblems. This was notably so in the case of crosses, many of these, of great antiquity even at the time of the Reformation, being broken up or placed out of sight so as not to offend the tender susceptibilities of those who had been enlightened by a new aspect of faith and symbolism, and were, therefore, eager to annihilate all aggressive reminders of the former misconceptions. Many of our ancient crosses were destroyed beyond recognition under this fervid influence, while others, taken from their positions, were hidden and their symbolic meaning obliterated by working them into the actual masonry of later structures, or by utilising them in other ways. By this latter means, however, important and beautiful examples have been well preserved, and in later days, when a broader and more general spirit of culture prevailed, they have been brought to light and accorded the due amount of attention their importance demanded. In the case of the cross-shaft which forms the subject of this note its adaptation to material service was singular in its special relation to the industries of Sheffield, where it was found.

The earliest direct mention of it that I can trace is in *Cruciana* by John Holland, published in 1835, where he speaks of it as having been "scooped or hollowed out and made into a blacksmith's trough." On a label attached to a cast of this cross in the Sheffield Public Museum it is stated: "The original was used as a hardening trough in a cutler's shop." This, I think, may be accepted as a correct statement of the use to which the cross was put, its rescue from these manufacturing purposes having been due to the purchase of the estate on which it was placed by a private individual early in the last century. Since that time it has been carefully treasured by his descendants, and, though exposed to the weather, it continues in a condition of excellent preservation, beyond the damage done to one side of it in converting it into a hardening trough. By kind permission of the present owner I have been allowed to make photographs from the original cross, which are

here reproduced, and though the actual cross, being private property, is not available for public inspection, there is an excellent cast of it in the Sheffield Public Museum at all times accessible for examination.

The cross is evidently of pre-Norman origin judging by its ornamentation, which in general character bears a close resemblance to the crosses



Fig. 1.—Pre-Norman Cross-Shaft at  
Sheffield. Front.



Fig. 2.—Pre-Norman Cross-Shaft at  
Sheffield. Right side.

at Eyam and Bakewell, figured in *THE RELIQUARY*, vol. x. (N. S.), pp. 194-204. It is of close-grained, hard, dark grey sandstone, such as is found in the carboniferous rocks in the neighbourhood of Sheffield. Three of the carved sides still remain almost intact, the other having

been cut away to hollow the shaft into a trough. It is 4 ft. 11 ins. high, 9 ins. of this being plain at the bottom, where the width is 1 ft. 9 ins., diminishing to 1 ft. 5 ins. at the top. The inside measure (of the trough) is 4 ft. 6 ins. high by 1 ft. wide. In *Sepulchral Slabs and Crosses of the Middle Ages*, by E. L. Cutts, published in 1849, he speaks of it as "a curious stone coffin which has been formed out of the lower part of a Saxon Standard Cross, the remaining sides of which are decorated with elegant scroll work." The above dimensions prove that it could not have been used as a coffin, and Mr. Cutts was obviously unacquainted with the actual object.

The quality of the carving on the cross caused me at first to assume that it might belong to a later period than Saxon times, the comparatively well-modelled figure of the archer being considerably in advance of the archaic type of figure devoid of natural anatomy seen on so many of the pre-Norman crosses in England; but, on comparing it with illustrations of the crosses at Ad-



Fig. 3.—Pre-Norman Cross-Shaft at Sheffield. Front and right side. From the cast in the Weston Park Museum.

dington, Bewcastle, Irton, Lancaster, Eyam, Bakewell, and other places, I was compelled to admit that it was of Saxon age, executed by an artist of rather unusual ability.

On the front of the cross is the figure of an archer, kneeling, with

two series of concentric scrolls in front of him ; these scrolls are connected by broader stems, one running from the head of the man and opening out into a wide-mouthed volute with three conventional leaves projecting from a central strand, while the other two run into the upper and lower circles, to the inner terminals of which are attached bunches of grapes. Behind the legs of the man is part of another series of concentric circles with the stem fluted, as is the case with parts of the other stems—obviously a vine, the well recognised symbol of Christ. The man is clothed in a thick jacket, wears no shoes, though his limbs may be covered with leather garments fitting tightly. The whole of the work is deeply cut, and though the man is not altogether perfect in his modelling, he is sculptured with more skill than on most crosses of the same period. The right side of the cross-shaft is carved with a series of four circles divided by expanded volutes, fluted at their openings and with solid leaves between them, the inside of each circle having a cluster of seven bosses or fruit, the whole of the circles flowing in a regular pattern from top to bottom. On the left side, which it was not possible to photograph full face, the ornament is varied, the lower part consisting of knot-work in four distinct horizontal bands, then two similar double bands upright,



Fig. 4.—Pre-Norman Cross-Shaft at Sheffield.  
Front and left side. From the cast in  
the Weston Park Museum.

and above these are circles with volutes. At each corner is a thick rounded band running from top to bottom, beautifully even and deeply cut. Part of this moulding is broken off on the left side, probably when

the shaft was scooped out; all the cutting is deep and strikingly regular, the arrangement and flow of the lines being quite artistic.

Of the early history of the cross I cannot speak with any degree of certainty, for I can find no distinct reference to it in its original position. In Hunter's *Hallamshire* there are three old Sheffield crosses figured, none having any resemblance to the one under notice, and belonging to a much later period; but in some accounts connected with the Sheffield Parish Church given in the same book are included two items relating to a cross in the Church-yard. They are dated January 23rd, 1570—"Itm solde to George Tynker the cross stones XIIId"; "Itm paid for pullinge downe the cross in the Chirch yearde, IIIId."

It is quite possible that the cross there mentioned is the one here illustrated, for it is not unreasonable to suppose that George Tynker, who purchased the cross stones for twelve pence, may have found a profitable customer in a cutler who recognised the feasibility of making use of it in the trade which made Sheffield world famous.

An illustration of the cross-shaft, with an archer and foliage upon it, at St. Andrew's, Bishop Auckland, Co. Durham, is given for comparison.

E. HOWARTH.

*Sheffield Public Museum.*



Fig. 5.—Pre-Norman Cross-Shaft  
at St. Andrew's, Bishop Auckland, Co. Durham.



## Notices of New Publications.

"MEMORIALS OF OLD WILTSHIRE," edited by ALICE DRYDEN (Bemrose and Sons Ltd.), contains several articles of interest to the antiquary. In dealing with a county which teems with ancient remains of all kinds, it could hardly be otherwise, and the difficulty of the editor must have been to know what subjects to exclude rather than what to include in the volume. It goes without saying that Miss Dryden has been fortunate in securing capable specialists to treat of each subject. Glancing through the index to illustrations at the beginning of the book the reviewer's eye catches such titles as Stonehenge, Avebury, Longleat, Wilton House, Lacock Abbey, Malmesbury Abbey, Salisbury Cathedral, General Pitt-Rivers, etc., any one of which alone are enough to whet the appetite of the reader. The memoir of General Pitt-Rivers by his late assistant, Mr. H. St. George Gray, is by no means the least attractive essay in the book, and again calls attention to how great a loss the nation sustained by his death, and how everlasting is the disgrace attaching to successive British Governments for the attitude they have seen fit to take up with regard to the Ancient Monuments Act and the first Inspector appointed under it. Fortunately, the owners of ancient monuments such as Stonehenge are more enlightened than the Government, otherwise there is nothing whatever to prevent a landed proprietor from sweeping away every trace of prehistoric and other remains from the face of his estate. With regard to Stonehenge, its owner, Sir Edmund Antrobus, has done everything in his power to arrest the decay of the monument after the fall of some of the stones on the last day of December, 1900. The repairs rendered necessary in consequence of this unfortunate accident are illustrated by several photographic plates, and the process of setting up the fallen monoliths is described by Sir Alexander Muir Mackenzie. The Bishop of Bristol finds a congenial theme for an interesting chapter on "The pre-Norman Sculptured Stones in Wiltshire," several of which are now illustrated for the first time. The Right Rev. G. F. Browne has an ingenious theory connecting the fragments of Saxon crosses now existing at different places in Wilts. with "the Biscopstanes," which William of Malmesbury tells us were set up along the route taken by the body of St. Aldhelm from Doulting to Malmesbury. Miss Alice Dryden in her chapter on Bradford-on-Avon accepts a tenth century date for the little Saxon church there, although we should feel inclined to place it much earlier.

"IGHTHAM, THE STORY OF A KENTISH VILLAGE AND ITS SURROUNDINGS," by F. J. BENNETT, F.G.S. (the Homeland Association, Ltd.), deals with a district which is more or less of a paradise for the geologist and archæologist. The portrait of Mr. Benjamin Harrison, who has exploited the prehistoric antiquities of Ightham to such good purpose, forms an appropriate frontispiece to this attractive volume. The results of Mr. Harrison's explorations in the neighbourhood are to be seen in the very fine collection of Palæolithic and Neolithic implements made by him, and now exhibited in the Maidstone Museum. Several plates are devoted to selected specimens from his collection, including even a series of those weird flint back-scratchers called Eoliths, which delight the simple souls of some of our more facetious museum curators. The chief attractions of Ightham to the antiquary are the Neolithic camp on Oldbury Hill and the Mote; both of these might with advantage have been illustrated by means of ground plans. By the way, why will the Ordnance surveyors persist in calling the Oldbury camp Roman, and why is the error repeated in the map which accompanies this volume? Two photographic views within the area of Oldbury camp by Mr. J. R. Larkby are specially deserving of praise. The Megalithic remains at Coldrum, Addington Park, and Kit's Coty House come in for their fair share of notice. Altogether, this is a most attractive book about a most attractive neighbourhood. There are few places within comparatively easy distance of London that are better worth visiting and thoroughly exploring on a long summer's day than Ightham, where the Eoliths come from.

"ESSAYS UPON THE HISTORY OF MEAUX ABBEY," by the Rev. A. EARLE, M.A. (A. Brown & Sons, Publishers). This useful little book of some two hundred pages is based upon a consideration of the well-known Latin Chronicles of Meaux, and deals chiefly with certain principles of mediæval land tenure. The first part gives a pleasantly-written summary of the Chronicles which were published some years ago in the Record Office series. Those who have not sufficient knowledge or patience to study the original, will find the account of the life and works of these monks set forth after a reliable fashion. The chapter that deals with the incidents of the Great Plague of 1349 brings vividly before us the awful severity of that terrible visitation usually known as the Black Death. Mr. Earle's estimate that three or four out of every five persons perished in this fearful plague out of the whole population of Holderness, seems to us to err on the side of exaggeration; it would have been safer to say a full half. The plague reached this part of Yorkshire in August, 1349. It had been raging in the West of England for several months, and the monks of Meaux considered that they had received a solemn warning of its approach in the early spring. On the Friday before Passion Sunday, when the

convent was assembled for evensong, and the verse of the Magnificat, "He hath put down the mighty from their seats," had just been reached, suddenly there was felt a great movement of the earth, which in an instant became so violent as to hurl the monks from their stalls, and they, being thrown on to the ground, lay there prostrate in great fear. When the plague reached this Abbey, early in August, there were forty-two monks and seven lay brothers. During that single month twenty-two of the monks and all but one of the lay brothers were dead. When the plague ceased only ten monks were left alive. As a natural result, the monastic property was in utter confusion, "the greater part of the tenants were dead, rents were not paid, crops lay rotted on the ground, stock had perished, for there had been no one to gather in the harvest, no one to feed the animals, the future was gloomy, no one remained to begin the autumn ploughing."

These pages are obviously written by one who is well informed in ecclesiastical history, but it would have been much better had the writer given references to authorities for the various statements that he makes outside the limits of the well-known *Chronicles of Meaux*. There is not a single footnote or other reference given from beginning to end of this little volume; nor is there any index. A few printer's slips have been overlooked, such as the statement that the great Plague came to Holderness in August, 1849.

"*A HISTORY OF SUFFOLK*," by DR. J. J. RAVEN. "*A HISTORY OF OXFORDSHIRE*," by J. MEADE FALKNER (Elliot Stock). We are glad to give just a word of welcome to the second and cheaper editions of these two issues of Mr. Elliot Stock's Popular County Histories. Both of them were noticed at the time of their first publication, and are full of accurate information concerning the counties of which they treat.

"*SURVEY OF YORK*," by GEORGE A. AUDEN, M.A., M.D. (Simpkin, Marshall & Co.). This is a book which demands but short notice, although it is of real value and was well worth bringing out in its present handy form. It was prepared for the meeting of the British Association at York, in 1906, and forms an historical and scientific survey of the city and district of a most comprehensive character. It is the work of a number of specialists, carefully edited and well arranged by that well-known antiquary, Dr. Auden, who contributes the opening section on "Prehistoric Archaeology." The chapters on the Minster and Churches of York and on its various monastic establishments are admirable summaries. Those who take an interest in the various branches of Natural History will find reliable sections for their guidance. Taken as a whole, this book of nearly 400 pages may be accepted as superseding the whole of the large number of guides and small histories of the City of York which have hitherto been issued.

"MEMORIALS OF OLD SHROPSHIRE," edited by THOMAS AUDEN, M.A., F.S.A. (Bemrose & Sons, Ltd.). Mr. Auden gained well-deserved repute by his recent book of the "Old Towns Series" on Shrewsbury, and he will certainly gain further credit by the 300 pages of the book now under brief consideration. This volume differs much from its many predecessors of the like series, both in illustration and in general plan. As to the pictures, instead of being photographic reproductions, they are exclusively black and white pictures, all done by Miss Katharine M. Roberts. There is much to be said for both ways of illustration, though just now there seems to be a reaction in favour of really good photographs instead of drawings of the character made celebrated by Mr. New and his considerable band of disciples and followers. The pictures in this book are, for the most part, distinctly praiseworthy ; those of the Guild Hall, Much Wenlock, and of Buildwas Abbey are among the best. Several are, to our mind, somewhat disfigured by the introduction of humanity on a large scale in the foreground of pictures which are intended in the main to bring before the eye surviving memorials of Shropshire's past history. Thus the drawing of the old bridge at Clun has a charm of its own, but the big British workman walking along in the foreground draws most of our attention, and we can't help wondering as we look at it whether the prim girl and the little child who are walking behind will succeed in overtaking him. In another really good picture of a difficult and remarkable subject, Stokesay Castle, the quaint blend of the varied architecture loses not a little of its attractiveness through the provoking presence of a well-drawn but impertinent little child swinging along to school with her slate flying behind her.

As to the plan of the book, there has been no idea in the editor's mind of forming an *olla podrida* or salad of somewhat incongruous subjects blended together to form an attractive whole ; the method followed is to avoid any suspicion of scrappiness, and to give a clear idea of the past history of Shropshire viewed under several aspects. Thus, Mr. Auden, as editor, writes on the general story of the shire, and on its religious movements each side of the Reformation ; Miss Auden, on the origin and evolution of the towns, and on its architectural story ; and Mr. J. G. Auden on the Civil War, and on the schools. The editor also concludes the volume with brief sketches of illustrious Salopians. Miss Skeel writes on Ludlow and the Council of the Marches--a difficult subject for concise treatment, but well handled. Miss Burne writes the most generally attractive chapter on the subject of folk-lore, of which she is a well-known authority, introducing a variety of curious and little-known legends and customs pertaining to the county.

Miss Burne is able to tell us, from close study of the county, that there is considerable diversity of custom in different parts of Shropshire. Thus, south and west of the Severn, Mothering Sunday (the Fourth Sunday in

Lent) is still held of much account ; another name for it is Simnel Sunday, from the cakes presented and eaten on the occasion of this mild mid-Lent festivity. Shrewsbury retains its celebrity for Simnel cakes, which differ from the generality of those that are met with in Lancashire. The Shropshire Simnel is conservative in its formation ; it is a rich plum cake, round and flat, with a peculiar scalloped edge, and enclosed in a bright saffron-coloured edging ; the cake, too, ought always to be boiled before being baked. The name, as Miss Burne tells us, certainly comes from *siminella*, or fine flour ; it might have been added that it was a pittance delicacy occasionally served to the English Benedictines, as at Bury St. Edmunds, as early as the thirteenth century. The folk-etymology, however, of the good people of Salop derive the name, after a delightful fashion, from an imaginary old couple named *Sim* and *Nell*, who quarrelled as to whether they should boil or bake a projected delicacy, and finally, as a compromise, agreed to do both. The north-eastern part of Shropshire is, however, ignorant both of Mothering Sunday and Simnels ; but in that district All Saints' Eve is yet commonly observed, bands of children going from door to door droning a ditty, and begging for " soul cakes " or other gifts.

This is a book that is sure, we should think, to be appreciated by all intelligent Salopians. There seems to us to be only one mistake made by the editor, namely, the inclusion of a previously printed paper by the late Mr. Stanley Leighton on the " Old Families of the County." We rather grudge the space, when there is so very much material yet untouched relative to the county.

"ARMS, ARMOUR, AND ALABASTER," by GEORGE FELLOWS (Nottingham : H. B. Saxton). Under the above alliterative title Mr. Fellows has put together some readable and interesting notes as to certain old alabaster tombs in the neighbourhood of Nottingham. The secondary title is "A Brief Description of some Local Alabaster Altar Tombs." We heartily wish that antiquaries and descriptive writers would agree to give up the senseless and somewhat irreverent title of "altar tombs" ; it is an utterly misleading term. The very idea of life-sized recumbent effigies stretched out on the top of an altar is senseless as well as somewhat sacrilegious. A recent writer, who ought to have known better, in bringing out a small book on all the churches of Sussex actually stated in a glossary that an altar tomb is "a monument used for an altar." Such an explanation is, of course, as ridiculous as it is impossible ; possibly it would be best to substitute for this expression either table-tomb or chest-tomb.

The churches whose alabaster tombs are here described and illustrated are those that are to be found at Clifton, Colwick, Holme Pierrepont, Hoveringham, Nuttall, Radcliffe-on-Soar, Shelford, Stapleford, Strelley,

Willoughby, Wollerton, and Wysall. These alabaster monuments of the fifteenth, sixteenth, and seventeenth centuries are not only of much interest from an artistic point of view, but pertain to such distinguished and interesting local families as those of Sacheverell, Stanhope, Strelley, Pierrepont, Byron, Clifton, and others. The photographic plates by Mr. A. J. Loughton are most admirable of their kind, and there are also a few letterpress illustrations of heraldry and other details.

The more particular interest, however, in this handsome small quarto of some forty pages consists in the fact that the whole of the tombs and effigies are sculptured with much skill from the beautifully veined local alabaster. As to this material and its working, as well as the exact localities from which it came, Mr. Fellows treats briefly in the introduction. We wish he had been able to give us further information, but there is hardly anything here stated which has not already been put fully on record by Mr. W. H. St. John Hope in his two papers published respectively in 1891 and in 1901, the former in the *Archæologia* and the latter in the *Royal Archæological Journal*. There is no doubt whatever, as has been made manifest by the records of the Borough of Nottingham, that the working in this beautiful material was an important trade of that town. These craftsmen are entered in the Borough accounts under various names, such as "alabastermen," "kervers," "marblers," and "image-makers." In 1371 there is evidence of the high price paid for the delicate carving of this beautiful substance, for on June 6th payment was made to one Peter of Nottingham of the balance of three hundred marks for an altar-piece of alabaster made by him and placed on the high altar of the Chapel of St. George of Windsor. This piece of workmanship must have been of a large and elaborate character, for the price was equivalent to about £4,800 of the value of the present day. To transport this reredos from Nottingham to Windsor required a convoy of ten carts, eighty horses, and twenty men; the journey occupied seventeen days, and the expenses of transport amounted to £30—or about £1,720 of to-day.

These noble alabaster tombs are, naturally, to be found chiefly in the districts where the stone was quarried, as in Derbyshire and Nottinghamshire; but they penetrated to all parts of the kingdom in cases where there was money enough to pay for the sculpture and carriage. So celebrated, indeed, did this alabaster craft become, that in the fifteenth century it crossed the seas to many parts of Christendom, more especially to all parts of France. There is actually a reredos of this Derbyshire alabaster, still in a good state of preservation, in a church in Iceland.

The one great quarry for this gypsum or alabaster was at Chellaston, a few miles to the south of Derby, where the material is still found in abundance, though in small pieces, beneath a substratum of marl. It

is now chiefly used for the manufacture of plaster. The great advantage of this material for sculpture when it could be obtained in large pieces is that it is soft and easily worked when first obtained, and most fortunately afterwards hardens by exposure. There was a ready method of carriage for the largest blocks of this gypsum to Nottingham, for the river Trent flows close to Chellaston. Mr. Fellows states that this material was also found at Tutbury, Staffordshire; and at Gotham, Radcliffe-on-Soar, and Wheatley, Notts.; but we wish he had been able to give us more particulars as to its use for monumental purposes from these different localities. It is certain, however, that Chellaston was the place from which the vast majority of the alabaster came that was used in mediaeval days.

"THE YORKSHIRE COINERS AND OLD AND PREHISTORIC HALIFAX," by H. LING ROTH (F. King & Sons, Halifax). The story of the remarkable gang of Yorkshire coiners who flourished between 1767 and 1783 was put on record. Mr. Roth has used most exceptional diligence in gathering together all possible information from the files of the various early Yorkshire newspapers, from the records of York Castle, and from the large amount of correspondence relative to these coiners which is to be found amongst various official papers at the Record Office. Between the two dates just mentioned, the clipping and counterfeiting of coin was carried on to an astonishing extent in the West Riding of Yorkshire, particularly in the district known as Cragg Vale. In 1768 one Joseph Steel was sentenced to death at York for counterfeiting gold guineas, and in the following year a gang of some ten men were apprehended in the neighbourhood of Halifax for the same offence. The *Leeds Intelligencer* for June 27th, 1769, complained that a number of sweepers and filers of gold coin continued to infest the neighbourhood of Halifax with apparent impunity; whilst the *Leeds Mercury* of the following month asserted that counterfeit twenty-six shilling pieces were becoming common; purporting to be gold, they were really made of silver double gilt. In October of that year one David Hartley, well known by the name of "King David," the chief of the coiners, was apprehended at Halifax and sent under a strong guard to York Castle. This arrest made a great stir amongst David's fellow-coiners and sympathizers, and led to the murder in the following month of William Deighton, the supervisor at Halifax, to whose energy the arrest of David was due. The Government of the day, as well as the local authorities, made every effort to secure the arrest of the murderers, and proclamations were issued giving full particulars of more than a score of men who had absconded and who were suspected of being connected with the crime. Meanwhile, King David and another coiner were hung at York. But all the efforts to secure conviction for the murder of the supervisor were in vain. There were various subsequent executions for coining, the last of which was that of Thomas Spencer and Mark Sattontail at Halifax.

in August, 1783. These executions completely broke up the gang of coiners, although an occasional counterfeiter was still caught carrying on his illicit trade.

The latter part of this handsome volume deals with a great variety of subjects connected with the history of Halifax, and more particularly with its prehistoric remains. There are a large number of well-executed original illustrations, several of which, relating to the clipping of coins, will prove to be of some interest to numismatists. Another valuable set of illustrations, accompanied by good descriptive letterpress, deals with Halifax pottery, more particularly relative to the class of pot called "slip ware," which was made for many years at the pottery known as Pothowcaus, near Ovenden, Halifax. Specimens of this slip ware, which was made throughout the greater part of last century, now realize high prices. They are of a quaint, domestic character; young people about to be married would order loving-cups, or residents would order special articles, lettered and dated, to send to their friends.

Altogether, this volume, though rather loosely put together and of *olla podrida* character, is a most desirable book either for the antiquary or the general reader who may be interested in the West Riding of Yorkshire.

## **News Items and Comments.**

DR. F. HAVERFIELD, F.S.A., writes from Christ Church, Oxford, 20th March, 1907, as follows:—"I notice in the RELIQUARY (p. 63) two statements about which I should like to say a word. One is to the effect that in the *Warwickshire Victoria County History* 'the enamelled discs forming the handles of the Chesterton bowl' were described by one author as being Late Celtic, by another as Roman, and yet by a third as Saxon, and each author gave a different illustration. The other states that if certain antiquaries 'had troubled to read my book on Celtic art, they would have found the matter, the proper application of the term Late Celtic, very clearly explained.'

"The first statement seems incorrect. The Chesterton discs are only twice (and not thrice) illustrated and described in the *History*, and they are nowhere called Roman. On p. 258 Mr. Smith calls them Saxon, and on p. 221 Mr. Clinch seems to quote and accept an opinion of yours. Your statement seems somewhat unfortunately worded."

"The other statement is obscure in its reference. But, as one who has 'troubled' to read your book, I should like to say that *it* seems to me responsible for much of the confusion now prevailing on the meaning and use of the term 'Late Celtic,' because it puts together objects of very various Roman and pre-Roman dates without making clear that Late Celtic, despite the lateness, is not a phase of time as you use it."





**PEEL CASTLE.**

*(From the South-West.)*

**BEST CASE**



# *The Reliquary*

&

## *Illustrated Archæologist.*

OCTOBER, 1907.

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### Some Dragonesque Forms on, and beneath, Fonts.

A RECENT article in THE RELIQUARY,<sup>1</sup> illustrating and describing some dragons and monsters on fonts, chiefly in Sweden, calls to mind the fact that there are in this country fonts of quite as much interest and ornamented in the same singular manner.

The fanciful monsters which our forefathers loved to perpetuate on fonts and tympana, and elaborate to their heart's content on the crosses of earlier pre-Conquest days, served useful purposes in filling up vacant spaces left blank in their scheme of ornament; but their appearance was not confined to this merely utilitarian purpose; in the later days of the Norman period the dragonesque form served the purpose of forming, in many cases, the principal feature of the ornamental scheme. A favourite type of mythical monster was the little creature usually known as the "salamander." The salamander seems in a manner to have had an especial right, one might almost say, to be an ornament on a baptismal font. The salamander was always

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<sup>1</sup> Vol. xi., p. 189.

popularly supposed to be a denizen of the fire; why, therefore, should not the brisk imagination of the Norman immediately associate it with the "lower world"—the fire of fires?

It is but one step further to place the effigy of this little creature on a baptismal font, for is not the newly-baptised child saved by the virtue of water from the antagonistic fire, and is not the salamander a typical product of that fire? Thus we find the

emblem of fire,  
and, therefore, of  
Hell, crawling  
painfully either  
out of or away  
from the bowl of  
the font, always  
with an ex-  
pression of the  
greatest loathing  
on its face—  
always with its  
tail coiled as  
though in agony,  
the agony of a  
severe repulse by  
its deadly foe,  
water. In this  
case the salaman-  
der is merely a  
"type" of the  
Devil.

The salaman-  
der was firmly be-  
lieved in even in

the sixteenth century—at any rate, it was abroad, for, in that famous autobiography of Benvenuto Cellini, we have a record of his having seen one with his own eyes; this must have been a most remarkable incident in his opinion, for he makes a careful record of it in his "Life," which teems with incidents of far, far greater importance, yet it is not forgotten. He thus describes the incident:—

"When I was about five years old my father happened to be in a basement chamber of our house, where they had been washing, and where a good fire of oak logs was still burning. Happening



Fig 1.—Youghreave Font.

to look into the fire he spied in the middle of those most burning flames a little creature like a lizard, which was sporting in the core of the intensest coals. Becoming instantly aware of what the thing was he had my sister and me called, and pointing it out to us children gave me a great box on the ears, then he pacified me good-humouredly and spoke as follows : ' My dear little boy, I am not striking you for any wrong that you have done, but only to make you remember that that lizard you see in the fire is a salamander, a creature which has never been seen before by anyone of whom we have credible information.' "—(Vide *Life of Benvenuto Cellini*, Symonds, chap. iv.)

In the case of the salamander on baptismal fonts we have merely a picture of the Devil driven from the soul of the newly-baptised child by water. Having thus arrived at a representation of the Devil, it is not surprising to find that early Christian art should also represent him as a dragon or mythical monster of any type, and we may thus take it that these curious evil-visaged beasts emerging from beneath the font of the early Church are intended more in the light of a symbolical representation of the Devil and his works, than of a mere idle fancy which for a time dominated the sculptor's brain.

The salamander is always represented as a lizard with bifurcated tail, in which there is one coil or twist, with two legs



Fig. 2.—Yougherave Font.

only set very far back on its body, with a rather humped back covered by a pair of wings, and with longish ears and thoroughly dragon-like head. In many cases the body is covered with scales, and the wings are clothed with feathers; three toes or claws are the almost invariable rule. The finest examples of this curious little creature are at Norton and Youlgreave, both in Derbyshire. Figs. 1 and 2 show that at Youlgreave from two points of view, in which the salient features are easily recognisable.<sup>1</sup> The example at Norton may be seen in fig. 3 (*vide* also Paley's *Baptismal Fonts*); the specimens at Studham closely resemble this. On page 193<sup>1</sup> of vol. xi. of *THE RELIQUARY* appears an



Fig. 3.—Norton Font.

illustration of a font at Skreosvik, Sweden, on the foot of which is a very perfect and well sculptured salamander, exactly resembling the Norton and Youlgreave examples, particularly the latter. The following list includes, I believe, all the best known examples of fonts having this curious little animal as either the principal or a mere accessory ornament :—

Norton . . . . .	Derbyshire.
Youlgreave . . . . .	"
Haddenham . . . . .	Bucks.
Salehurst . . . . .	Sussex.

<sup>1</sup> *Vide Journal of the Derbyshire Archaeological Society*, vol. 26, pp. 141 to 152.

Sculthorpe . . . . .	Norfolk.
Bridekirk . . . . .	Cumberland.
Dearham . . . . .	"
Winchester Cathedral . . . . .	Hampshire.
St. Austell . . . . .	Cornwall.
Luxulyan . . . . .	"
Studham . . . . .	Bedfordshire

(*Vide RELIQUARY*, vol. xv., p. 57.)

The figures on the fonts at Alphington, Devon, and Ashford-in-the-Water, Derbyshire, are very doubtful specimens. Two of the best examples—Youghal and Norton—are very nearly



Fig. 4.—Haddenham Font.

equalled by the Haddenham specimen, in showing to the best advantage the principal characteristics of the reptile. A portion of the bowl of this latter font is illustrated in fig. 4 ; here, it will be noticed, the tail, which has the usual loop, continues round the bowl in a form of vine ; this occurs also at Studham.<sup>1</sup> The two Cornish examples—Luxulyan and St. Austell—are very much alike, and of rather a different character to other examples.

The look of intense loathing or great disappointment which is almost always to be observed on the faces of the salamanders is curious, as showing that there was evidently an attempt at

<sup>1</sup> Illustrated on p. 57 of vol. xi. of THE RELIQUARY. Compare with that at Norton.

symbolism, or else the same expression would be hardly likely to be a feature in every case. No doubt this facial contortion is expressive of the intense disgust of Satan at the reclaiming of the infant, and his extreme loathing of the Sacred Element, which is thus the cause of his enforced flight.

The finest examples in England of the use of dragons, or grotesque monsters, which are shown as absolutely crawling, humbled and abased, from beneath the font itself, are perhaps those at Castle Froome, Herefordshire, and in Hereford Cathedral. This survival until the present day of one or two specimens of baptismal fonts which still bear these monsters lays open a



Fig. 5.—Castle Froome Font.

subject for speculation. May it not have been a far more regular feature, in the work of Norman times, for these dragons to have been represented as beneath the font than we have any idea? There is no reason why they should have been actually sculptured, as opposed to merely incised, for it may have happened that the carver found it more convenient, and certainly very much easier, to cut or incise the outline of a dragon on the circular base stone of the original font. Of course this is pure conjecture, for there are no grounds or material of any sort to warrant more than mere supposition.

In the case of the Castle Froome font, the dragonesque monsters have been partially converted into human beings, while in the case of Hereford the heads are more like those of seals, both in appearance and in the manner in which they rise from the base stone. This likeness to the seal is also very apparent in the case of the Decorated font at West Drayton, Middlesex, illustrated in vol. xi., p. 194, of *THE RELIQUARY*. Any one who has ever seen a seal rise from the water cannot fail to note the similarity.

The Castle Froome font, apart from its association with the dragons beneath, is one of the most highly interesting in this country. Though the monsters at the base have more or less been imbued with the human cast of countenance, yet the faces are so bestial and altogether brutal that, perhaps, the use of the human features was more accidental than intentional, though the bodies are most certainly human. This seems to be clear proof that these

monsters, whether dragonesque or human, were intended to represent all that is worst in human nature; the very fact that they rise from *below* the font may be meant to show that, with the water, which leaves the font and passes *down below it*, the human sin also leaves the body in that water. Therefore, it may be assumed that the salamander on the font represents the Devil, also that the monsters coming up from the ground into which the sin-laden water passes are merely representative of sin. The



Fig. 6.—Castle Froome Font.

font at Castle Froome is shown in figs. 5, 6, 7, from photographs by Cecil Gethen, Esq., of Hereford, who has kindly allowed them to be here reproduced. The principal item of interest, apart from the dragonesque forms at the base, is the finely preserved and very elaborate carving of the Baptism of our Lord, quite the most suitable subject for a font—this may be seen in fig. 6.

On the left of the group is St. John the Baptist, who is represented as nimbed; both arms are raised in benediction over our Lord's head, above which is the outstretched hand of the Father and the Dove, the symbol of the Holy Ghost. Over the

Baptist's right arm hangs a stole-like vestment embroidered at each end with a cross. Our Lord is shown in the River Jordan, which is represented by a swirling series of raised lines, singularly well made, misty in the centre, in which our Lord's body is immersed. In the water are four fishes, two on each side.

Another very

good representation of the same subject is on the font at Porchester, Hants. (*vide Archaeological Journal*, vol. iii., p. 216). Amongst other places where this Scriptural event is shown are Wansford, Northants; Fincham, Norfolk; and Bridekirk, Cumberland. This is a remarkable carving, and in exceptionally good preservation. The remaining ornament, as may be seen, consists of pairs of doves and winged bulls curiously like those of Assyrian art; round the top is a three-ply three-cord plait, while the lower part is entirely ornamented with irregularly interlaced cords of single ply.



Fig. 7.—Castle Froome Font.

In fig. 7 the dragon head is broken off at the east end, but here the manacled hands are clearly shown, and form a most undoubted illustration of the fact that the creature possessing them, i.e., Sin, is now chained and fettered by the power of the font.

In the case of the example in Hereford Cathedral, shown in fig. 8, from a photo. by Cecil Gethen, Esq., the monsters beneath the font, though having a certain likeness to those at Castle Froome, have not got the same intensely brutalized human cast of countenance; the treatment of the hair has much in common, but the beasts here have paws which can be clearly seen in the case of the one on the extreme left of fig. 8; that, however, on



Fig. 8.—Hereford Cathedral Font.

the extreme right best gives the appearance of the seal, as noticed before. The terrible contrast of a new—and, presumably, gaudy—mass of mosaic round these monsters is much to be regretted. The font itself is an excellent specimen of good sound Norman work, without too much elaboration and needless repetition. Under a finely ornamented arcade is a series of figures whose feet project on to the projecting cornice of the base, or stem, of the font (a restoration below the feet).

The general arrangement is very much like that often met with on leaden fonts, e.g., at Ashover, Derbyshire (*vide RELIQUARY*, vol. vii., p. 270); and at Walton-on-the-Hill, Surrey (*vide*

RELIQUARY, vol. iii., p. 235), though, of course, it is by no means unusual in stone. The square key pattern round the top of the bowl, just above the arcade, should be noticed, as it appears to have descended from pre-Norman times.

These monsters beneath fonts are not confined to the period of Norman art, as has been seen in the article on the subject in vol. xi. of THE RELIQUARY; another late example may be seen in the font at Wiston, Suffolk,<sup>1</sup> illustrated by Paley under the name of Weston, where four lions recumbent on the base of the shaft usurp the place of the monsters of earlier days. In St. Gregory's church, Norwich,<sup>1</sup> is a font of the Decorated period, with faces of men and beasts alternately emerging from beneath the shaft



Fig. 9.—Ashford-in-the-Water Font.

of the font, while in the church of St. John Sepulchre,<sup>1</sup> at the same place, the shaft is guarded by four sitting lions, which may be descended from the monsters of early mediæval times.

The font at Ashford-in-the-Water, of fifteenth century date, has a peculiar little animal which, though lacking the main characteristics of the salamander in their entirety, has just enough resemblance to give the idea that it is a descendant. It is carved as though it actually protruded through the shaft of the font—head one side, tail the other, both of which are shown in fig. 9. The illustrations of the font at Youlgreave, figs. 1 and 2, possibly require some explanation. In fig. 1 the salamander's

<sup>1</sup> *Vide Paley's Baptismal Fonts.*

body only is shown ; it is here represented as lying upon its back and with its head, and, more particularly, its tongue, supporting the very curious little bowl attached to the unique font. This little bowl may be seen in both figs. 1 and 2, and in fig. 2 the tongue and head of the salamander may be seen supporting it. Its use was, most probably, to hold a movable silver basin in which was caught the water which fell from the head of the child. The little bowl is hollow and drainless. Here, then, is the salamander, *i.e.*, the Devil, actually forced to support the very utensil into which the consecrated water falls. Fig. 1 shows very clearly the curled bifurcated tail and the short, three-toed, backward set legs which the salamander nearly always possesses.

No doubt there are many other fonts with interesting dragons or salamanders carved upon them, of which no notice has yet been taken, owing, probably, to the fact that they are not commonly known, and it would be most interesting to have a complete list both of the salamander and of the dragons as at Castle Froome.

G. LE BLANC SMITH.



## The Old Crosses of the Isle of Man.<sup>1</sup>

A CONSIDERABLE literature has already grown up around the early sculptural stones of Manxland. Casts of some of the more important inscriptions were taken as long ago as 1841, by Mr. W. Bally, of Manchester; they were bought by that painstaking antiquary, the late Sir Henry Dryden, in 1844. About ten years later Sir Henry visited the island and made arrangements for procuring further casts and moulds; but at the time of a second visit, in 1873, he found that most of them had been broken. In 1889 Mr. Kermode, the author of this volume, set about making a thorough collection of casts, which is now in the museum at Castle Rushen in a complete form, accessible to all residents and visitors, as well as to students and experts. In the same year as the first casts were taken, Mr. Kinnebrook published his *Etchings of the Runic Monuments in the Isle of Man*. The etchings, twenty-six in number, are, however, sadly incorrect. Professor Munch, who saw copies of Bally's casts, was the first to read the runes with tolerable accuracy. Several of his readings were first published in the memoirs of the *Royal Society for the Ancient Literature of the North*, between the years 1845-9. In Warsaae's *Danes and Norwegians in England* (1832), figures and accounts are given of several of the Manx Crosses. In 1857 the Rev. J. G. Cumming published his *Runic and other Monumental Remains of the Isle of Man*, illustrated by figures taken from photographs of the casts.

The literature of the subject began to assume a more scientific form some thirty years later, this phase being inaugurated by an article on the Manx Runes, by Canon Isaac Taylor, which appeared in the *Manx Note Book* for July, 1886, in which the chronology of the Scandinavian runes was discussed in detail. This article provoked wholesome criticism, and particular attention to the subject from such scientific men as Professor Boyd Dawkins, Dr. Vigfusson, Sir Henry Dryden, Mr. Kermode, and others, with spirited rejoinders from Canon Taylor.

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<sup>1</sup> *Manx Crosses; or, The Inscribed and Sculptured Monuments of the Isle of Man from about the end of the Fifth to the beginning of the Thirteenth Century*, by P. M. C. Kermode, F.S.A.Scot. (Bemrose & Sons Ltd. Price 63s. net.)

In January, 1887, Mr. J. Romilly Allen put the whole matter on a more classified and scientific plane by a paper read before the British Archaeological Association, entitled *The Early Christian Monuments of the Isle of Man*. In the same year Mr. Kermode published his first *Catalogue of Manx Crosses*, of which a second revised and much enlarged edition appeared in 1892. In the *RELIQUARY AND ILLUSTRATED ARCHAEOLOGIST* of April, 1896, and of April and July, 1902, appeared the same gentleman's accounts of the crosses of Lonan and Maughold.



Cross-House at Maughold.

It may here be remarked that the late Mr. Romilly Allen, the well-known editor of this journal, was recognised throughout England, Wales, and Scotland, as well as in Scandinavia in general, as the best expert in Great Britain on pre-Conquest sculpture. The last conversation that the present writer had with his friend, whom he had known well for more than twenty years, was on the subject of the Isle of Man crosses, and the last letter that he received from him, very shortly before his death, was about this book. In it he wrote : "I am much looking forward to this book ;

it is going to be good and thoroughly illustrated. May be I shall ask you to notice it in THE RELIQUARY, for I am seedy again, and may not be up to it." Alas! his fears were more than fulfilled. In his preface Mr. Kermode states that he was led by Mr. Romilly Allen to make one of his most interesting discoveries. Later on he adds :—

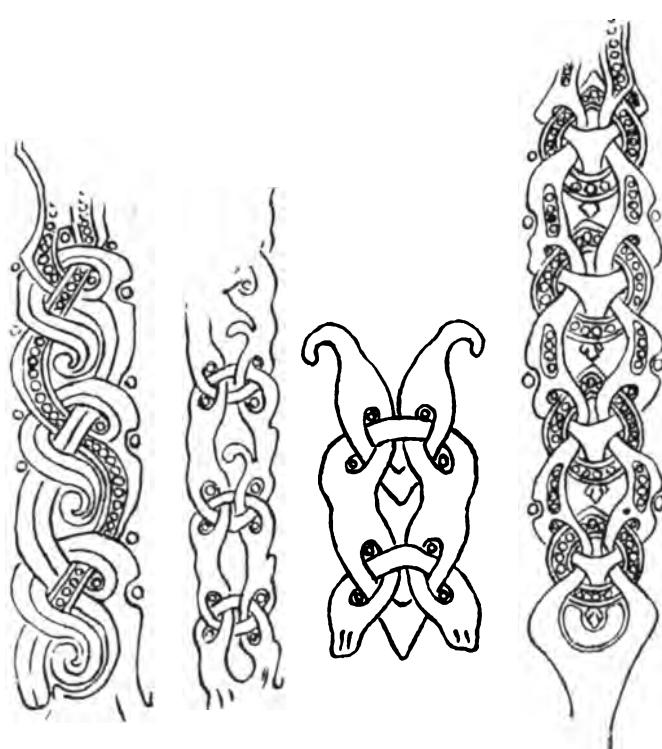
" It is almost needless to say that I am greatly indebted to Mr. Romilly Allen for his able analysis of Celtic patterns ; I make many references to his *Early Christian Monuments of Scotland*, a work which no student can afford to be without."

It might, perhaps, be thought by some, that as so much of both letterpress and illustration has been issued as to the Early Manx Crosses, there was no room for more ; but this is emphatically not the case. This really grand volume is not only thorough in every sense of the word, but imparts a very large share of information which is quite original. Herein is set forth a complete account of every inscribed and sculptured monument of the Isle of Man—as discovered up to the date of going to press—from about the end of the fifth to the beginning of the thirteenth century. Those so far brought to light in the Isle of Man number one hundred and seventeen, many of them within the last six years ; about seventy of the whole number are now for the first time figured and fully described. The usual idea of those who have read a little about the Manx crosses, or have studied them on the spot, is that the island is memorable for its Scandinavian stones, and, especially, for its inscriptions in the Latin runes. It will be a surprise to many, even among those who take particular interest in such subjects, to learn that Mr. Kermode is able to show that nearly two-thirds of the total are pre-Scandinavian, and that Hiberno-Saxon as well as Anglian runes occur in addition to those of undoubted Scandinavian origin.

We are inclined to think that no branch of archæological research has ever before been illustrated on such thoroughly accurate and painstaking lines as is the case with this fine volume, which reflects the greatest credit on all concerned in its production. At first Mr. Kermode intended to be satisfied with photographs of the stones ; but, however suitable such a process may be for the smaller and better preserved pieces, it was soon found that it was unsatisfactory in a large number of instances, where the surface had been roughened and cracked by the weather. It was, therefore, decided to make use throughout—save in one or two

exceptions—of reduced copies of most carefully made full-size drawings, many of them being re-done several times before the draughtsman was satisfied. Moreover, the drawings themselves were based on rubbings outlined with the stone before him; and, in shading, Mr. Kermode had the further aid of casts and photographs. The lavish supply of illustrations includes fifty-eight figures or groups of figures in the text, and sixty-six full-paged plates, in addition to tailpieces from designs on the Manx crosses.

To attempt to set out even in general terms the great variety of subjects upon which such a volume as this throws light, would take far more space than could be afforded. A good idea, however, may be formed from citing the tersely expressed opening sentence of the preface :—



Tendril Pattern and Designs of Linked Bands.

"The engraved and sculptured stones which are described and figured in this volume are of more than local interest. They constitute a continuous series of monuments dating from the introduction of Christianity into these parts to the beginning of the thirteenth century, and form a connecting link between the early sepulchral stones of Wales, the inscribed slabs of Ireland, the cross slabs of Scotland, and the Celtic, Anglian, and Scandinavian stones of the North of England, and, as such, cannot be neglected by students of this interesting subject. They are

contemporary records and illustrations of the period when the British Isles were occupied by Celtic inhabitants ; they manifest traces of the Anglian folk, who, like the Danes, must have come over from Northumbria ; and afford evidence of the four centuries of occupation by the Scandinavians, who arrived in Man by way of the Western Isles of Scotland. They mark also the spread and development of Christian art, and have a practical value in suggesting how their peculiar system of decorative ornamentation may be developed and applied to modern purposes."

As an example of the care bestowed on the details of the text and illustrations which accompany the chapter on "The Art of the Manx Crosses," the drawings of the tendril pattern and designs of linked bands are here reproduced.

There is a delightful illustration of Peel Castle and Cathedral, showing the gable of St. Patrick's Church (see frontispiece of this number).

Those of us who are old enough to remember the days when these absorbingly interesting stone records of the past were treated for the most part with general neglect and occasional outrage, will rejoice to learn that these venerable monuments are in no further danger of neglect ; that their value is now fully appreciated by the people at large, whose privilege it is to possess them ; and that whilst this volume was in the press the Tynwald Court voted a sum of £250 out of revenue towards placing the crosses under cover in their respective parishes.

No part of the island has proved so rich in early Christian remains as the saintly district of Maughold. The special care taken of these priceless stones is shown by the illustration of the thoroughly suitable and comely cross-house at Maughold, which was opened by the Lieutenant-Governor, Lord Raglan, on 11th October, 1906.

Towards bringing about these praiseworthy results no one has taken a greater part than Mr. Kermode. As some slight appreciation of his tactful labours and rare archæological skill, it is much to be hoped that a cordial and considerable reception may be accorded to his *magnum opus* as represented in these pages

J. CHARLES COX, LL.D., F.S.A.

## The Trinity in Mediæval Art,

As represented in the "Trinità."

DURING the Middle Ages, from the twelfth to the sixteenth centuries a particular and peculiar mode of representing the Trinity prevailed in the realm of Art, whether in painting or sculpture ; on glass, ivory, wood, and metal ; in books and bindings, on seals and signet rings, in enamels and mosaics. The essential characteristic of this method is the figure of the Second Person of the Trinity upon a cross upheld by the hands of the First Person ; the Third usually, but not always, appearing in the form of a Dove, sometimes seated upon an arm of the cross, sometimes flying and in such a position that it seems to issue or proceed from the Father. Such a representation is usually called by the Italian word a "Trinità."

Some writers describe it as of late origin in Art ; others associate its appearance with an early age of Christian iconography. As a matter of fact, very little has been written on the subject, and a lengthy research has only enabled me to find a few paragraphs scattered among a variety of works on various branches of Sacred Art. Among the advocates of the later origin of this device is Hulme, who in his *Symbolism in Christian Art*, says : "Among the later Italian painters the Trinità, a conventional representation of the Godhead, was a favourite subject. A very good typical example by Pesellino may be seen in the National Gallery, in which we see Christ extended upon the Cross, while the Dove hovers above. The Father is seated surrounded by cherubim and seraphim, and with outstretched hands beneath those of the Saviour sustains the weight of the Cross."

Didron upholds, in his *Christian Iconography*, an earlier origin, and Mrs. Jameson confirms the same when she says : "The device known as the Italian Trinity obtained a strange popularity from the twelfth to the seventeenth centuries. The First Person was invested with human form, the Second was represented by the Crucifix, and the Third by the Dove proceeding from the lips of the Father."

It will be noticed that Mrs. Jameson used the word "strange" in connection with this device, but Didron appears to regard it as a developmental stage in the evolution of attempts to represent the Trinity. Thus, he says, in the earliest period "it is not so much the group of the Trinity that is depicted, as the casual meeting of the Three Persons"; then about the ninth century they become more closely associated in a group, but not in contact. In later representations the First and Second Persons are more closely united by the medium of the Third, who appears as a Dove, the tips of whose extended wings are actually in contact with them, or by the Three seated close together and holding, it may be, "a scroll, which serves in some degree to unite them. . . . But in the



Fig. 1.—Twelfth Century.



Fig. 2.

twelfth century, the Father holding the Cross upon which the Son hangs, the Dove hovering above, forms a group perfectly defined, and one which seems to have appealed in a particular manner to the mediæval artists."

Such a device, moreover, appears as a representation of God the Father manifesting His crucified Son to the world; an Epiphany, as it were; an *Ecce Homo* uttered by the Father, as much as merely a mode of depicting the Trinity. For, indeed, an apparent Trinità does not always conform to its title, since, though rarely, the Dove which represents the Holy Spirit is absent.

The question of the origin of this device, both as to date and manner, is an interesting one, and not the less so because neither

the one nor the other is a matter of certitude. No examples appear to exist before the twelfth century, but from their appearance at that period, Trinitàs continued for four hundred years to be a very favourite formula for representing the Trinity in Western Europe. It is true, however, that in the later mediæval period it became superseded to a certain extent by more anthropomorphic devices, and first the three bodies and then the three heads became blended into one, three faces surmounting a single body, and themselves surmounted by a single forehead, in a manner more curious or ingenious than beautiful. Didron, the great French ecclesiologist, gives the period already stated, namely, the twelfth century, as the earliest date of any Trinità with which he was acquainted, and he notes, in addition, that the particular instance he has in view—a painted window at St. Denis—is remarkable for being without the Dove, representative of the Holy Spirit. On the authority of one so learned in archæological matters, and in the absence of any evidence of an earlier origin, this date must be accordingly accepted as correct.

As regards the manner and place of origin, the name of this device, the *Italian Trinità*, would seem to settle the question of locality. Whether this be so or not, Italy was the *fons et origo* of mediæval art, and thus the inception of the idea in the studio of some painter, or one of the congeries and schools of art in that home of light, learning and the beautiful, would ensure its propagation by pupils wandering from one university school or studio to another, as was the wont of seekers after truth and beauty in those Middle Ages, which we, in our self-sufficiency, denominate the Dark.

If it be not possible to trace the rise of this device from any particular place, much more impossible would it be to assign its inception to any individual. Nor can it indeed be affirmed to have



Fig. 3.—Thirteenth Century.

sprung complete to birth, like Athene from the head of Zeus ; for it may rather have been, like almost everything else, a development, more or less gradual, an evolution, the product of convergent ideas. Yet, were this the case, we might expect to find some one or more of the intermediate steps or stages necessary to such a result ; but it may be said, speaking generally, that none such have been found —we dare not say do not exist. On the contrary, the device appears in most of its earliest instances as fully developed in every essential as in the latest examples. And its earliest period, as we have seen, is the twelfth century, a period whose art, fortunately abundant, has been sufficiently explored to exclude the expectation that any evolutionary missing link in the development of this design lurks, as yet, undiscovered, to reward research. I said *most* of the earliest instances designedly, for there is one—and that one the very example which Didron quotes as the most ancient known—which is not complete in every essential, wanting, as has been said, the Dove which should personify the Holy Ghost. And here, it seems, if anywhere, that we have a preliminary evolutionary stage in the development of the device. For it is not beyond the limit of lawful and logical conjecture, to suppose that in the first inception of the idea no intention whatever existed of representing the Trinity of the Three Persons; but that rather it depicted the Father exhibiting His crucified Son to the world, emphasising and recalling to recollection the great Sacrifice of God for man. It may have been also another method of presenting the *Ecce Homo*, which painters had depicted in other ways so often before. Didron himself, though not advancing this opinion or conjecture, remarks on the rarity of this omission, and considers it to call for explanation ; since the Abbot, who caused its creation, was, he states, an ecclesiastic of unbending orthodoxy in an age of heresies, who would have avoided, as he would the Evil One, any utterance, and much more any blazoning forth of heresy against the Holy Trinity. And, on the other hand, Didron decidedly pronounces against the omission having been accidental. What explanation of the exclusion of any depicting of the Dove in this window remains, but that the *raison d'être* of the painting was such as I have conjectured, and not at all to present the Trinity to view.

But, given such a picture as this, the idea would soon occur to a painter of windows or a designer of shrines to adapt the device to the representation of the Trinity simply by the mere addition of the Dove, already, from the period of the Catacombs, the symbol

of the Holy Spirit. From the mere introduction of the Dove in an undefined position further elaboration was brought about, and a definite doctrine presented, by making it proceed from the Father; and in many cases the function of the Holy Ghost as the Comforter appears shadowed forth by the close approximation of the head and beak of the Dove to the inclined head of Christ, as though whispering words of consolation in His ear. Such is one view of this interesting question. Another way in which to look for light upon the subject of the inception of this device of the Trinità is still to view it with regard to the history of the representations of the Trinity in general, but, as it were, from another angle. During

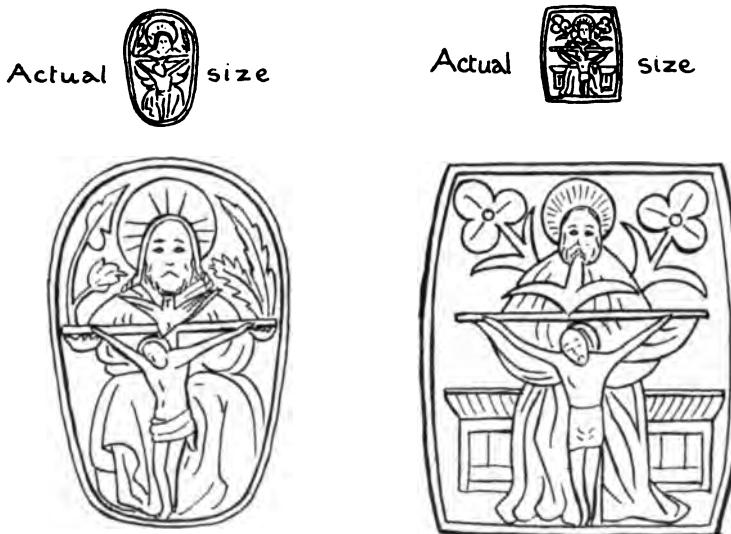


Fig. 4.—Lateral Facet of a Gold Ring found at Lewes Priory.

Fig. 5.—Central Facet of a Gold Ring found at Orford Castle, Suffolk.

the first eight centuries of Christianity, Trinities in the realm of Art were, as Didron says, "in a state of experimental preparation," while in the first four no representation of the doctrine whatever is to be found. The abundant remains of the Catacombs, with all their variety, are entirely destitute of attempts to present the Trinity to view. In the fifth century such a group first appears, its chiefest example being a mosaic in the basilica of St. Felix at Nola, erected by Paulinus the Bishop, a group described in verse by the Bishop himself, who says that in it the voice of the Father thunders in the sky, Christ stands by as a lamb, while the Holy Spirit issues forth as a Dove. In describing another Trinity, executed in

mosaic in another church under the same dedication, St. Paulinus speaks of Christ as "a snowy lamb standing beneath a bloody cross." In these earliest groups of the Trinity, therefore, the Second Person is represented by the Cross or as a lamb, while a Dove hovers by as the symbol of the Third, the First Person generally in anthropomorphic form emerging from the clouds above ; and such forms lingered as late as the thirteenth century. It is the use of the Cross in these representations as the symbol of Christ that in all probability we may find contributory to the origin of the form called *Trinità*. For the Cross being already part of a much-used design, it doubtless occurred to some painter, sculptor or worker in mosaic to place the figure of Christ upon it, instead of leaving Him as a lamb standing thereby, or in the absence even of that emphasising symbol.

A further step towards the complete evolution of the design would not be difficult to imagine, namely, to cause the Cross with the crucified Second Person to be upheld by the hands of the First, either sitting on the clouds with glory or on an altar or a throne. The last step to be taken would be to place the Third Person as a Dove in more intimate relation by depicting it sitting on an arm of the Cross or hovering over the head of Christ, while to make it descend from the mouth of God, as a breath, would emphasise the doctrine of the Holy Spirit proceeding from the Father. When once the device had attained this development, it is not difficult to imagine that it would become popular, appearing as adequate a representation of the Trinity in a compact and comprehensive form as was necessary to fulfil the requirements both of Theology and Art. It is difficult otherwise to account for "the strange popularity" of the design ; on the other hand, it is no easier to think of any other device which would express so much in so few figures, and those so familiar, and easily "understood of the people"—a by no means unimportant consideration in days when the great bulk of the population was illiterate and mainly teachable by senses which they shared with the beasts that perish. For this reason churches were filled with images and pictures to appeal to the eye, resounded with music to stir the people by the ear, and were pervaded with the aroma of incense to soothe them by the sense of smell. Even in our own country, with a population of perhaps much lower sensibilities than those of the sunny south, our churches in the mediæval period contained abundant decoration, and the darkness of the Middle Ages was illuminated, even in almost every humble village church, by decorations and paintings on walls and pillars,

windows and roofs. And so such a device as the Trinità was likely to be appreciated alike by priest and people. To the painters and sculptors themselves it possessed a further value in the compactness of its grouping and the consequent economy of space, and one that lent itself by its (imaginary) containing and bounding lines to be placed in panels and comprised under canopies. Hence we often find it on the panel of a triptych ; in an oblong or lozenge quarry of a window ; or on a vesica-shaped seal. Having obtained its measure of acceptance in the school, the studio, the city or the country of its birth, this device soon attained what Mrs. Jameson calls "a strange popularity," spreading over the Continent, and to the British Isles.

The means by which it widened the sphere of its cult was, in the first case, doubtless by the peregrinations of the pupils of those painters to whom it owed its inception ; and in the second by the influence of some one of those manuals of art—and more especially of ecclesiastical art—which were the guides, philosophers and friends of many a mediæval worker in the fine arts living remote from the schools and studios of the great centres of light and learning of the Middle Ages. Such a one was the *Byzanti Manual of Painting*, which had a great vogue in the ages before the period of printing ; though it must be confessed that, owing its origin and inspiration to the Eastern branch of the Church, it cannot have been esteemed an authority to be followed on the subject of the Trinity, concerning which it held heretical opinions. That this second cause of the spread of this method of representing the Trinity was strongly contributory to the result, is probable from the striking similitude of many Trinitàs in various details of the design. Thus, God the Father is almost invariably seated upon a structure more resembling an altar than a throne, when, had it not been so prescribed



Fig. 6.—Central Panel of a Triptych.

by precept, one would have expected to see Him seated upon the clouds, as is the case in such numbers of other sacred pictures. That an altar is intended to be represented, and not a seat or throne, is evident not only from its general form, but also from the fact that in some cases it bears consecration crosses of the usual *boutonée* form, such as were employed at the consecration of a church, on its



Fig. 6a.—Trinity: Rodmell Church, Sussex.

walls, inside or out, on window sills or jambs, as well as on every altar's body and slab. That the figures of Christ are very generally alike in these Trinitas is not remarkable, the type of the crucified form being so well established, nay stereotyped; but that the representations of God the Father are strikingly similar seems suggestive, in a form so seldom depicted, of the following of a formula prescribed

by some rule. On the other hand, there is a noticeable variety of treatment in the presentation of the Holy Spirit as a Dove. Usually it proceeds apparently from the mouth of the Father; not seldom it hovers over the head of Christ; sometimes it perches on the dexter limb of the Cross; more rarely it appears as though flying toward the centre of the device from one side, especially the dexter; while in one case it has been placed in the extraordinary position and state of nailed to the vertex of the Cross. All these appearances may be



Fig. 7.—Fifteenth Century.

seen in the accompanying figures, derived from as many sources. In fig. 1, of twelfth century date, it will be seen that all Three persons bear the cruciferous nimbus, but that the Dove is in the somewhat unusual position of apparent movement from Christ to the Father, who is seated on a rainbow. In fig. 2 the usual position is adopted of the Holy Spirit as a Dove proceeding from the Father to the Son, who alone of the Three has the cruciferous nimbus, the Dove in this case (taken from a Latin MS.) being destitute of any aureole.

The Father is seen seated on a three-tiered seat, which, whether altar or throne, bears a consecration cross. In fig. 3, of thirteenth century date, all three Persons have the cruciferous nimbus, and the Dove is in the usual position, the Father being seated on what is certainly as much like an altar as a throne. In the Trinità on glass in a window in Rodmell church, in Sussex (fig. 6a), only the figure of the Second Person is complete. It is an interesting piece of old stained glass, probably of thirteenth century date. Another Trinità of the following century shows the Three Persons within a vesica-shaped radiant aureole, the Father having a large nimbus ornamented with quatrefoils, the Dove, in the usual orthodox position, has no nimbus, while that of Christ is cruciferous. At the upper and lower ends of the vesica on each side are the symbols of the Evangelists, the two Marys sitting on the ground beside those of St. Luke and St. Matthew. Two fourteenth century examples may be seen in the National Gallery, in a picture by Andrea Orcagna, and another by Landini, while the next century is represented in the same gallery by examples painted by Pesellino and Mansuelli. Two other instances of fifteenth century date are reproduced here, the first (fig. 4) occurs on a heavy gold ring found on the site of Lewes Priory. In it the Father and the Son have cruciferous nimbi, but the Dove, in the usual orthodox position, is without one. In fig. 5 we have a like example, also one of the facets of a finger ring, in this case one found at Orford Castle, in Suffolk. Both of these rings bear evidences of having been enamelled. The Trinità shown in fig. 6 occurs as the central leaf of a triptych. It will be seen that neither of the nimbi are cruciferous, and that the Dove is without one. Although depicted as perched on the Cross, its procession from the Father is evidently intended to be taught by the radiant lines issuing from the mouth of God. At the foot of the Cross are the three Marys, while around the vesica, which encloses the Trinity, is a crowd of winged cherubs' heads.

In fig. 7 is shown a Trinità from an ornamented roll of prayers written by a certain Percival, Canon of Coverham, in Yorkshire, in the latter part of the fifteenth century. It is very ill-drawn, but is given as showing various departures from the usual formula. The Father is seen crowned, but without a nimbus, seated on what is evidently an altar, with three consecration crosses on it. Unlike the majority of cases, where the Cross is very small, a huge one is represented here, with no apparent support. The Dove, which is very like the pelicans which appear in other ornamental parts of this prayer roll, is in

the unusual position of the sinister side of the picture, and is without a nimbus. The Dove is shown in still another unusual position, namely, flying towards the Father from the dexter side. It occurs on a seal attached to the deed of surrender of St. Mary de Westacre at the Dissolution. Another seal, of Bishop Arundel of Chichester (1459-1478), has a Trinità upon it, while yet another, of the thirteenth century, may be seen depicted in the *Archæological Journal*, vol. xiii. Wolsey's great seal also bore a Trinità. The remains of an ancient oratory cross at Luxulyan, once elaborately canopied and crocketted, has carved on it "an aged figure, probably intended for God the Father, sitting on a chair and holding in His lap the crucified Saviour." Another Trinità occurs on the antique paten of Cliffe church, in Kent.

Such are some of the very various kinds of Trinitàs and the equally varied situations in which they may be looked for; but, after all, only a small part of the great number that exists are here depicted.

W. HENEAGE LEGGE.



## Detached Wooden Belfries.

THE term " belfry " is generally understood to mean a bell-tower, and as equivalent to the Italian *campanile* and the French *befroi*; but it is more correctly confined to the wooden cage in which the bells are hung, and to the chamber of the tower which usually contains it. The word

itself seems to be of somewhat uncertain origin, and it does not occur in the English language before the fifteenth century; but although it appears to be so closely allied to the French *befroi*, it cannot be said to be derived from it, as that itself contains no allusion to bells. The French and Flemish *befrois* are so called after the name of the movable wooden towers employed in early mediæval times for the sieges of fortified towns, which they perhaps at first resembled in form as

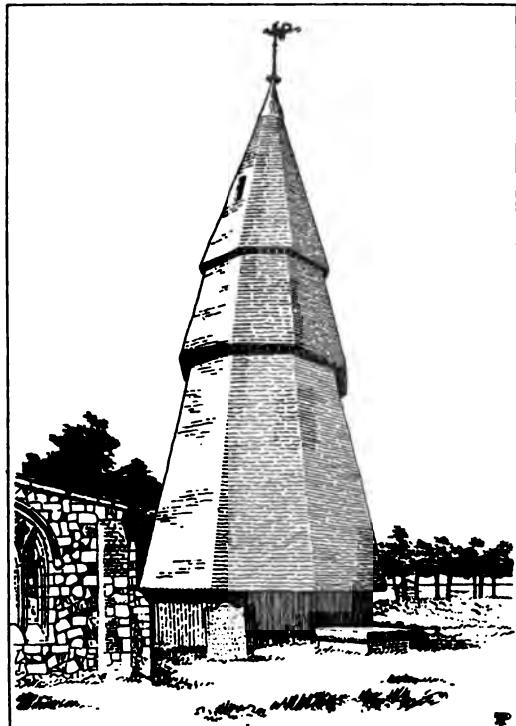


Fig 1.—Brookland, Romney Marsh, Kent.

well as in construction. But although this accounts for the origin of the French name, it does not for that of the English, and Dr. Murray suggests that the alteration of the first syllable of the word was merely due to its popular association with bells.

Such being the origin of its name, the circumstance of its isolation

or of its wooden construction should scarcely strike us as being peculiar. Nevertheless, the fact remains that a detached belfry is a rarity, and one such wholly constructed of wood almost unique ; and such towers must be regarded as a survival of an earlier mode of building now fallen into desuetude. The association of bells with towers is now so universal that it is often forgotten that towers were not primarily erected for their reception ; and that a large proportion of the mediæval ecclesiastical towers were so constructed as to be wholly unsuitable for the purpose. The earliest mediæval towers, such as the Roman campanili, the Irish round towers, and the towers erected in pre-Conquest times in this country, were undoubtedly constructed for defensive purposes ; and if at later times bells have been hung in them, it has only been after alteration and adaptation. That they were built for defence is shewn by the solidness of their lower storeys, which, in the case of the Roman and Saxon examples, are almost invariably only approached from the interior of the buildings to which they are attached, and in the case of the Irish towers, where the entrance was raised high above the ground and only reached by a removable ladder ; and in the fact that as originally constructed there was no provision made for hanging bells.

When bells began to be made of a size too great for mere hand-ringing, and it became necessary to place them in some permanent position, the church towers were naturally selected as at once the most appropriate and the most convenient position ; but for some centuries the bells were too small to necessitate any special precautions being taken to protect the towers in which they were placed from being damaged by their vibration. But as bells grew larger in size and more common in use, two sets of circumstances arose which brought about the erection of independent belfries and the construction of church towers in a manner more suitable for their adjustment.

When the Communes of Northern France were first firmly established by the charters of Louis the Fat at the commencement of the twelfth century, difficulties at once arose with the clergy as to the use of the church bells for calling together the citizens to their various meetings, and, with their sympathies naturally on the side of feudal rule and opposed to the new-found freedom of the people, they altogether refused to permit the church bells to be sounded except for their own religious offices. The brawls which were constantly arising within the cities in consequence of the

enfranchised townsmen insisting on what they claimed as their right, and the violent opposition of the clergy to what they regarded as the desecration of utensils they esteemed sacred, led to the foundation of the civic belfry in all the free towns. These belfries were not erected primarily to contain peals of bells or the carillons with which many of them are now furnished, but to hang one large bell, the sound of which should be heard all over the city and the country round, to be rung only as a warning or as a summons as circumstances

might require. Such towers, which became used also as watch towers and provided store-rooms for muniments, were built in central and isolated positions, so as to serve the main purpose for which they were erected; and as "towers of pride" to their cities they became a cause of rivalry and sometimes of war between them. The struggles for supremacy between Ghent and Bruges lasted as long as their own independence; and the dragon of Constantinople, which Baldwin presented to

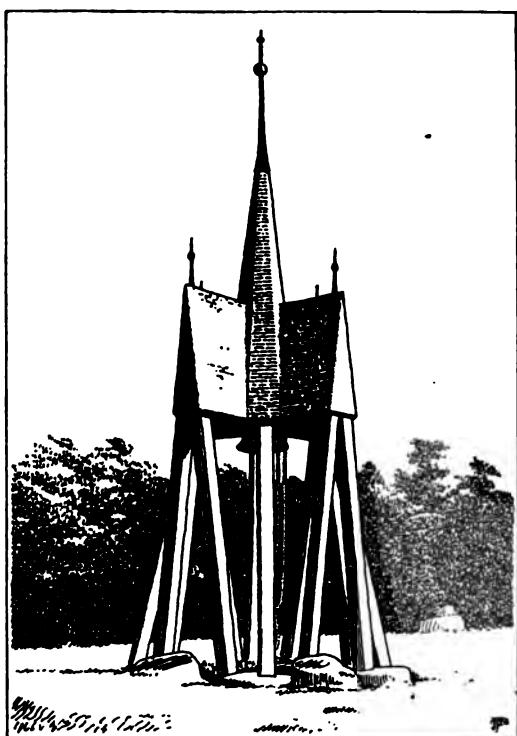


Fig. 2.—Voxtorp, Kalmar, Sweden.

the Brugeois to crown their belfry, now swings above that of Ghent as a memorial of these destructive feuds. Of the earliest belfries of the free towns of North France we have no remains, except perhaps in the substructure of that at Amiens; indeed, in some of these towns, such as Noyon and Laon, it is not unlikely that terms were come to with the clergy to permit a bell of the commune to be hung in a church steeple. In the Netherlands, however, a great number of belfries of ancient foundation remain, of which, perhaps, the earliest is that of Tournay.

This important cathedral city was enfranchised by Philip Augustus in 1187, and his charter, among other things, particularly enumerates the building of a belfry as one of the privileges granted to the citizens. They, finding in their midst and close to the cathedral a dismantled Roman watch-tower, adapted it to their new requirements, and, with numerous additions and alterations, it remains the belfry of Tournay to this day. Most of the important cities of Flanders, such as Bruges, Ghent, Veuren and Ypres, early erected towers for their bells, which, disguised more or less by later accretions, still exist ; but the most important of all, that of Brussels, has been destroyed.

For reasons not to be discussed here, the cleavage between the clergy and laity in civic life was not so marked in this country as abroad, and no necessity seems ever to have arisen in any English corporate town for the erection of its own special belfry ; but in London, at least, the citizens seem to have possessed their own bell, which was used only for civic purposes. St. Paul's Cathedral had, as was the case with many other cathedral churches in England, a detached belfry of stone and wood standing at the east end of the church, in which was a bell used for calling the citizens together for their folkmotes. Shortly before the Dissolution there were in this belfry four large bells, then known as the Jesus Bells, because they were considered to belong especially to the Jesus Chapel in the Cathedral crypt ; and the citizens' bell may have been one of these, its special civic uses having been forgotten. Tradition says that the fate of these bells, after the belfry had been destroyed, was to be gambled away to one Sir Miles Partridge and melted down to pay his debts. The detached belfry which stood in the Sanctuary by Westminster Abbey until comparatively recent times may have been erected, in its isolated position, partly for civil purposes ; but there seems to be some uncertainty both as to its foundation and original use. Stow speaks of it as being erected to be the belfry of the royal chapel of St. Stephen, although outside the precinct of the palace and some distance to the west of it ; and according to him it was furnished with three great bells to be rung on state occasions, such as coronations, triumphs, and the funerals of princes. But Braley and Britton, in their history of the Palace of Westminster, say that in this Stow was mistaken, and that the belfry he refers to was the older one belonging to the Abbey, a vast structure of wood and stone, large enough to contain both the Abbey bells and those required for civil purposes.

But other reasons, apart from their civil use, suggested the isolation of the belfries. As the bells increased in size, and the desire to get as much sound out of them as possible by swinging or ringing them increased also, it was found that the vibration which they caused not only endangered the fabric of the towers themselves, but that of any building to which the tower might be attached. In France the difficulty was met by the erection within the stone towers of a vast independent structure of timber carefully braced

together, carried up from the lower walls, which could oscillate freely itself without conveying the vibrations to the external walls, whilst permitting them to be pierced with immense window-openings for the free emission of the sound. There was such an erection as this in one of the western towers of Chartres Cathedral, destroyed by fire in the last century, which is figured by Viollet le Duc, and which was practically a detached wooden belfry, screened outside by stone arcades.

Although Sir Chris-

topher Wren designed a framing of this sort for the bells of St. Michael's at Coventry, we in this country adopted generally a different expedient. It is not to be forgotten that the English ring their bells in a much more energetic manner than is done abroad, the bells being actually swung upside-down and set with their mouths up when the ringers stop between the peals, whereas on the continent they merely swing the bell sufficiently to make the clapper strike it. Whether it was our energy in bell-ringing that made us cautious of hanging bells in



Fig. 3.—Gamla-Upsala, Sweden.

the towers attached to our churches, or whether the safe course we adopted of isolating our belfries induced the energy, cannot now be determined ; but there seems to be little doubt that in this country the belfries were frequently isolated ; and although gradually tower-building became better understood, and a safer mode of hanging the bells was adopted, the isolated belfry was by some architects considered the safest method. William of Wykeham, when he built his College at Winchester, erected only a detached wooden belfry to serve it, and at New College, Oxford, he utilized a bastion of the old city wall, quite detached from the Chapel, to form the belfry there ; and it is worthy of note that the magnificent tower which forms the belfry of Magdalen was always intended to be isolated.

The towers of our English cathedral and abbey churches were not, in the earlier periods at least, suited to form belfries, and when bells other than the small ones required for conventional use were provided, special towers in which to hang them were built. Such a belfry was erected to the south-east of Battle Abbey Church, and there was a similar one at Croyland, and several are known to have existed in connection with our cathedrals, one of which, Chichester, stands to this day. On the south side of Canterbury, on a mound still remaining, stood a low wood and stone belfry ; and there was one, presumably of wood, at Lichfield, which was burned down in 1315. The great belfry of Salisbury, the destruction of which in 1789 is attributed to the notorious Wyatt, is one of the



Fig. 4.—Johanniskyrka, Stockholm.

most disgraceful acts of omission or commission ever perpetrated by a Dean and Chapter. It stood to the north-west of the Cathedral and was a massive stone construction, two storeys in height, of the thirteenth century, carrying a great lead-covered wooden belfry surmounted by a spire. Of the ten bells which it contained, two of which had been re-cast less than a hundred years before the belfry was destroyed, one survives as the present clock-bell of the Cathedral; but the other nine are lost, and surmise, no doubt correctly, imagines

that the melting-pot transmuted them into well-filled wine-bins. Detached stone belfries are rare, but survive at Beccles, Ledbury, and West Walton ; while, rarer still, one wholly of wood is to be found at Brookland, in Romney Marsh, Kent. This is of a remarkable character in every way, since it is shaped as a complete wooden spire, such as one usually sees crowning a steeple, standing directly on the ground, as if prepared to be raised on to a tower, which this church does not possess, and, pending the

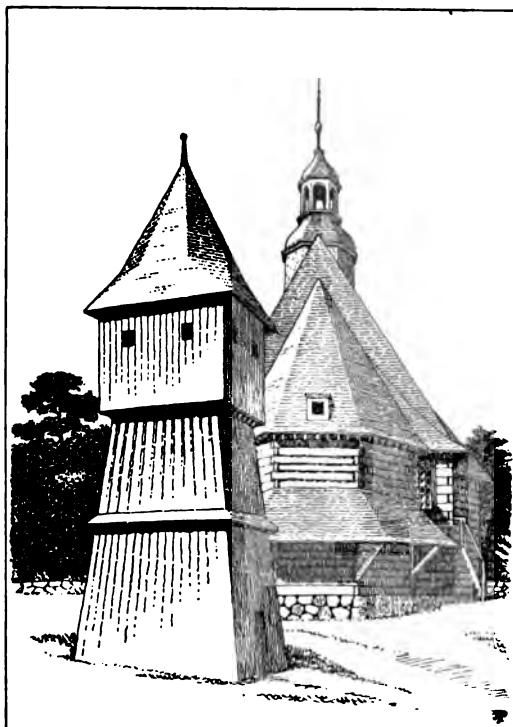


Fig. 5.—Ponischowitz, Silesia.

building of one, it has been furnished with the bells and left in the churchyard (fig. 1). A recent moralist, writing of the history of the Marsh in the *Memorials of Old Kent*, cites this spire as a witness to a state of affairs he was deplored, and says that, at the period of which he was writing, a maid came to Brookland Church to be married, and the spire was so astonished at the rare event that it jumped into the churchyard. Of timber-constructed belfries, forming an integral part of the church to which they are attached, the Eastern Counties retain a great number, such as Margaretting ; and they

are to be found elsewhere, as at Crowhurst, in Surrey, and Perivale, in Middlesex ; but this example from Romney Marsh is the only wholly detached one in the Kingdom.

In the timber-producing countries of Scandinavia such detached belfries are less rare, and there they are often made to serve other purposes than the mere hanging of bells. But some of these, of which we give an example from Voxtorp, by Kalmar, in Sweden (fig. 2), are little more than a scaffolding, having the bell hung and sheltered beneath a hood supported on raking struts, but having the unfortunate bell-ringer sheltered from nothing. There is in this country a modern example of this isolated scaffold-like erection holding a great bell, to be found in the churchyard of that curious church of the "Holy Wisdom" at Lower Kingswood on the hills above Reigate. But the isolated belfries of Sweden, of which we give two examples, one from Gamla-Upsala, adjoining the Temple and the Tumulus of Wodin (fig. 3), and the other in the churchyard of St. John in the neighbourhood of Stockholm (fig. 4), are generally square, strongly framed towers, closely boarded in at the sides and with their roofs covered with shingles, and with the upper portion fitted with close shutters to the window-openings to keep out the snow, and only opened when the bells are rung. The lower parts of these towers are often devoted to a use unnecessary in this country ; but in portions of Sweden, where the cold is very intense, the graves cannot be opened in the winter, and the dead are brought to these towers, which thus form

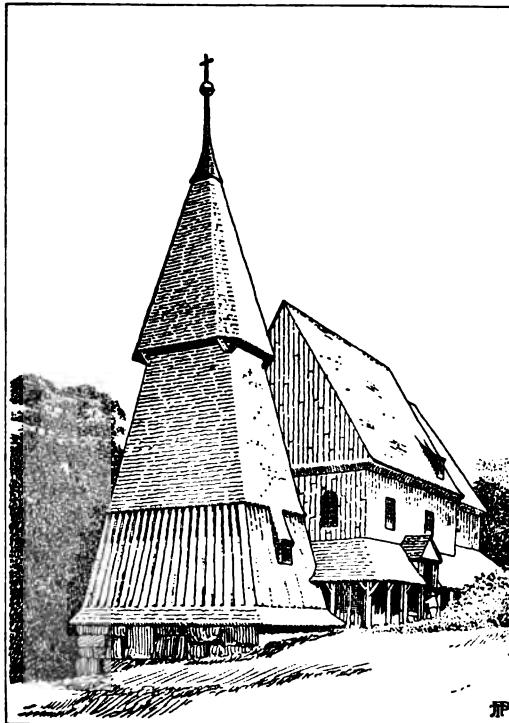


Fig. 6.—Pless, Silesia.

mortuaries in which to rest during the winter until the spring comes and the graves can be opened. These towers also share with the great church porches, which form so marked a feature in Swedish mediæval architecture, another use as a depository, during the time the worshippers are at their devotions, for the weapons with which they came armed to protect themselves against the wolves and other wild beasts with which the forests in those days abounded.

On the sandy, pine-covered plains of Silesia, lying along the Polish frontier, are a large number of wooden churches, mostly of the modern or Renaissance period, of a most picturesque character, and presenting in their interiors effects utterly unlike anything to be seen in the architecture of the rest of Europe. Although nearly all are provided with belfries, only a few of these are quite detached. The example we give from Ponischowitz (fig. 5) is a good instance of the treatment of these towers. The church to which it belongs is said to have been built in 1404, and in the report of a visitation made in 1679, its seven stained glass windows are particularly referred to. These have disappeared, as well as much else of the original building, and the belfry itself seems to belong to a later date. The example from Pless (fig. 6), which is dated 1622, is interesting as shewing the projecting eaves and verandah-like gallery surrounding the church, a peculiar feature of these Silesian buildings, arranged specially for the protection of the wooden walls against the driving rain and snow.

Although the number of these picturesque towers is now so small, it is almost a wonder, having regard to the perishable character of their materials, that even so many have survived ; and, although of no great artistic excellence, they are deserving of more notice than they have received as architectural peculiarities.

J. TAVENOR-PERRY.

## Romsey Abbey.

THE old abbey church at Romsey is a fine specimen of Norman architecture. It stands in its primitive simplicity, and is one of the very few exhibiting genuine Norman masonry throughout almost the whole of its construction. The little Hampshire town is also a place of considerable antiquity ; it gradually developed under the shadow of the abbey.

The church formerly belonged to an abbey founded towards the beginning of the tenth century for Benedictine nuns by Edward the Elder, son and successor of Alfred the Great, whose daughter Elfleda was the first abbess. In the first year of his reign Alfred fought nine battles with the Danes, but after the Peace of Wedmore was signed, Guthrum, their chief, was baptized at Aller, and ever after remained loyal and faithful to the King ; his subjects worked like honest men, and Alfred established his throne in Eighternsures. It was during this time of peace that the abbey of Romsey was founded by Edward the Elder. When he ascended the throne he reigned over all the Anglo-Saxon provinces as far as the Humber, and the Church shared in the King's prosperity ; the vacant bishoprics were filled up again, new ones were formed out of the diocese of Wessex, and all the ruined shrines were replaced.

Two centuries earlier the village of Nutcel, now Nursling, five miles from Romsey, was the home of St. Boniface, the apostle of Germany, and was a flourishing seat of religious life long before the Conquest. All the earlier years of St. Boniface were spent in the Benedictine monastery, a famous school and training college for missionaries, but only a green mound here and there is left to preserve its memory.

When the strong war galleys of the Danish marauders found Southampton Water a safe accessible haven, the five miles of the winding river to Nutcel was easily navigated, and the famous monastic retreat shared the fate of the great abbeys of the Fenland. In the porch of the little church there is a slab which bears this

inscription : " This church is dedicated to St. Boniface, the Apostle of the Germans, who was born at Crediton, A.D. 680, and for twenty years lived at a monastery in this parish. He then preached the Gospel in Germany for nearly forty years. He was the first Archbishop of Mayence, A.D. 746, and was martyred at Dokkum, in Friesland, June 5, A.D. 735."

When the Royal Princess Elfleda forsook the world, and gained the consent of her father to adopt the religious life, the " wide Island of the Test " was chosen by the King as a site for the foundation of a monastery to replace, so far as it was possible, the ruined one at Nutcel. Being five miles above the great estuary known as Southampton Water, it was deemed a safer place from the incursions of the Danes than the former village. During the building of the priory St. Elfleda and her little company of nuns fixed their abode on the left bank of the " Silver Test." No great house afforded a shelter ; they dwelt in huts built partly of logs and roofed with thatch. In this quiet retreat among the rich meadows of Romsey they planned their life after the rule of St. Benedict, and earned such a reputation for sanctity as to be regarded as saints.

The life of St. Elfleda is inseparably connected with the old grey abbey. A MS. which belonged to the abbey and gives the legendary life of the abbess is still extant ; her name was held in great reverence for centuries, and Romsey may look reverently back to the sainted grand-daughter of the great King Alfred, who, in the rough days before the Conquest, saw the " beauty of the sacred life," and gave up comfort and ease for cloistered stillness. The abbey thus founded flourished, but only for a time ; scarcely a century had fled after the death of Edward the Elder when the establishment was in a sorry plight, the church relapsed into apathy and ignorance, and all was chaos.

On the accession of Edgar the Peaceful, the Abbot Dunstan, who was raised to the See of Canterbury in his reign, and Ethelwold, Bishop of Winchester, were his wise counsellors, and it was through their energy and influence that the abbey of Romsey was refounded. It was in 966-7 that a stone church succeeded to the original one of wood ; it was consecrated at Whitsuntide, 967. On Christmas Day, 974, the Abbess Merwenna was put in charge of the completed abbey, and presided over a convent of one hundred nuns. All the early abbesses were of Saxon Royal lineage. In the year 993 the fierce Danes descended again upon

Romsey, and the abbey with its church perished in one big conflagration. A pretty legend says that while the Abbess Elwina was

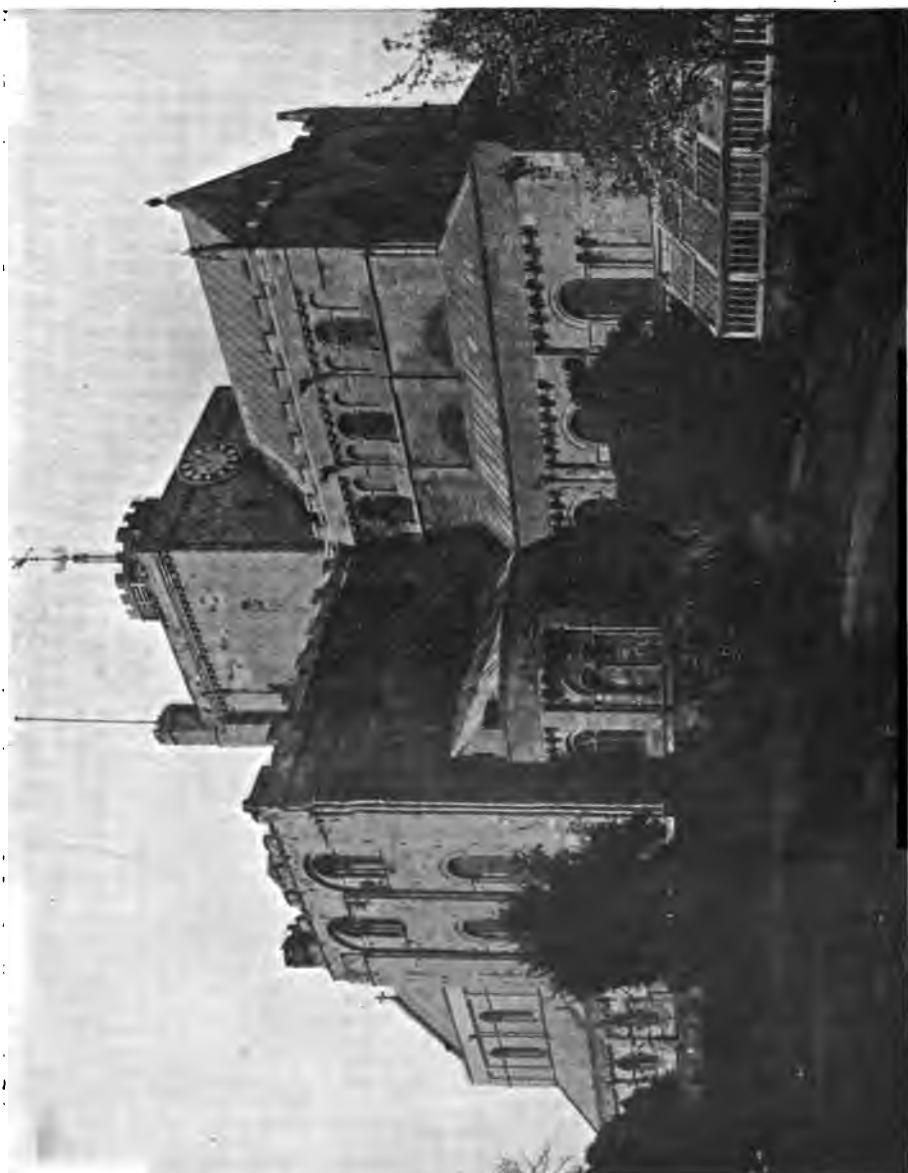


Fig. 1.—Romsey Abbey : General View, South-east.

wrapped in meditation before the High Altar, she suddenly saw, during the elevation of the Sacred Host, a vision of the saintly Elfleda, from whom she received a warning of the advent of the Danes.

Being warned of God in the vision Elwina lost no time in showing her obedience. Gathering together the precious relics and treasures of the abbey, she fled with her nuns to Winchester, where they found a safe refuge. The legend may be the fabrication of some old monk, but if, says a writer, "the monastic stories were stripped of the marvellous, they would be shorn of their greatest glory." Behind the altar in the abbey church, on the wall of



Fig. 2.—Early English Bays of the Nave.

the recess which formed an entrance to the Dedication Chapels, there is a curious painting which illustrates the legend.

From this time the annals of the old abbey are for a time obscure. The ruins remained in their desolation, until at last a house was again constituted for Benedictine nuns. As to when, or by whom it was rebuilt, no records remain, but in the year 1085 Christina, the sister of St. Margaret of Scotland and cousin to Edward the Confessor, was Abbess, and to her was entrusted the education of Matilda, a sister of Edgar Atheling, who

was subsequently the wife of Henry I. In the following reign, Mary, the daughter of Stephen, was abbess, but broke her vows to become the wife of Matthew, the youngest son of Theodore, Earl of Flanders, which step so excited the indignation of the Pope that he compelled her to wear again her whimple and veil ; but she never returned to Romsey.

The abbey held many sainted nuns, Saxon ladies of Royal blood and of high degree who were interred within its walls.



Fig. 3.—Nave, looking West.

Queen Emma, the wife of Canute, became a great benefactor to Romsey. She and the King showed their great zeal for the Church in re-erecting the monasteries and ecclesiastical buildings destroyed by Sewyn, and it is probable that the royal pair rebuilt the abbey in its ancient foundation, which grew and flourished so exceedingly that it became the most celebrated nunnery in the kingdom. The present church was begun about 1120, being rebuilt in the advanced Norman style. It is obvious that the work was begun, as was usual, from the east end.

The townsfolk worshipped in the north aisle of the nave, which was known as the parish church of St. Laurence. At the close of the fourteenth century the congregation outgrew the aisle, and in 1403 the people obtained leave of the bishop to pull down the outer wall and rebuild it from the north transept to the porch at their own cost, the transept becoming the chancel of their enlarged church.

In the year 1900, when part of the flooring of the old church was being relaid, the foundations of a fine apsidal east end of an earlier church were discovered—probably the Saxon church of King Edgar. Some idea of the plan of this building can be seen by lifting a trap-door in the floor in front of the pulpit. In the wall



Fig. 4.—Saxon Rood, East End of South Aisle.

of the east end of the south choir aisle is a most interesting old relic of the tenth century, and undoubtedly from the Saxon abbey. It is a small crucifix sculptured in stone, which for a hundred years had been built face inwards into the wall ; it represents our Blessed Lord after the Byzantine fashion, with limbs unbent, while round the Cross are grouped angels and soldiers as well as St. Mary and St. John.

The builders of the old abbey had a keen eye for site and prospect. The town is situated in a flat country surrounded by “an amphitheatre of hills,” and the church, from its elevated position, commands a delightful view of the surrounding country as far as the Isle of Wight. Built upon a simple Norman plan,

the beautiful edifice stands replete in all its original beauty. Time has given it the "soft tone of mellow age," no mixture of old and new hurts the eye, the "hand of mercy" alone has touched it, and though a portion of the nave is Early English, the new is made to harmonize so well with the old that the aim and intention of the mediæval architect is preserved throughout.

"One is given," says a writer, "the idea which the great Norman churches were intended to convey, that of a 'city which



Fig. 5.—The South Choir Aisle.

hath foundations.'" It is built of stone from the Benstead quarries in the Isle of Wight, and it exceeds in size four of our English cathedrals—Carlisle, Chester, Rochester, and Oxford. The church is 263 ft. long—including the buttresses—131 ft. wide at the transepts, and 86 ft. across the nave and aisles; the walls are from 4 ft. to 6 ft. thick, and are 70 ft. high. The church is cruciform, with a low massive tower only 92 ft. high, which surrounds the intersection of the nave and transepts. The tower is accessible by a circular staircase enclosed in the wall of 151 stone

steps. In the rude wooden belfry is a peal of eight bells of the finest tone. Some years ago an apple tree grew on this roof, which blossomed and bore fruit every year in the same perfection as if in an orchard. In the west front "the architect was altogether absolved from the necessity of conforming to Norman proportions. How he felt and appreciated his emancipation from the restraint he has proved by a composition not exceeded in grandeur by any structure of similar dimensions." In the west window is a triplet of lancets, the central one being 41 ft. high, and the others 36 ft. high. There is no west entrance, but this door was often absent in a Benedictine church.

Near the aisle, where the transept joins the south aisle of the nave, is an enriched and beautiful Norman doorway, known as the "Abbess' or Nun's door." Against the west wall of this transept, which was once under the cloister of the nuns, is the crucifix, which is even more remarkable than the celebrated and wonderfully perfect small one in the chancel wall. A little handbook to the abbey says it is an "almost unique specimen of a crucifix of the tenth century; it is one of an early type which died out about the year 1000." There is, however, little or no doubt that this crucifix is, at the earliest, of Norman date—at least, this is the opinion of several experts, including the late and present editors of *THE RELIQUARY*. The figure is life-sized, and the hand of the Father in glory is extended from a cloud above the head of the Saviour, which has the full aureole.

It stands in a quiet corner,  
Which careless eyes might miss ;  
The Image of Thy sorrow  
And fountain of our bliss.  
  
Low within reach it standeth  
Close by the old church door ;  
Beside the common pathway  
Appealing evermore.  
  
In the common stone, rude carven,  
By no great artist's touch ;  
Yet search the wide world over  
You will find no other such !

These verses are from the pen of the authoress of the *Chronicles of the Schönberg-Cotta Family*.

The choir shows the original Norman work; it is very short, only 52 ft. in length. The construction of the aisles is almost unique in England, but in certain churches in Normandy of the same date as Romsey they are similar—square externally but apsidal inside. The altar in the

north choir aisle is the early Jacobean one that originally served as the High Altar. Formerly there were old misereres of massive oak on each side of the chancel, but only one has survived, and this is used as the reader's seat in the south aisle chapel. The north transept screen woodwork, in some parts of it, dates back as far as the year 1403 ; it separates the north transept from the part of the church once used as the parish church of St. Laurence. The transepts possess a peculiarity in their two apsidal chapels.



Fig. 6.—South-east Angle of the Crossing.

The great beauty of the choir is the triforium, a series of round arches with two underneath separated by a shaft. All round the exterior of the building is ranged a corbel table carved with every kind of quaint device ; these are supposed to represent lost souls and evil spirits without Christ's kingdom, in striking contrast to the "calm and beautiful faces sculptured within."

Near the large crucifix is an opening in the wall with a chimney shaft ; this is either the old oven for baking the wafer or the place where the lamp was kept burning to light the incense.

The church possesses another old relic, which is a unique specimen of a fourteenth century painted reredos made of wood. The subject is the Resurrection of Our Lord in glory with adoring angels ; in the left corner is an abbess supposed to be the donor of the reredos. The other figures represent St. Augustine of Hippo, St. Anthony with the devil at his feet, St. Roche, St. Benedict, St. Augustine of Canterbury, St. Sebastian, St. Jerome, and St. Francis d'Assisi, with St. Clara at his feet. The north



Fig. 7.—The Abbess' Door.

and south doors display beautiful specimens of the chevron moulding of the thirteenth century. The ambulatory, behind the high altar, has two archways which used to lead into the chapels dedicated to St. Elfeda and St. Mary ; these chapels perished soon after the Reformation. Here are ancient memorial slabs of the abbesses who were interred in the church.

Almost the only existing relic of the once important abbey is the beautiful old church. Part of the refectory is still

standing near the church, but this has been converted into two dwelling houses. At the Dissolution the people of Romsey bought their own church back from Henry VIII. for one hundred pounds ; this deed of sale is framed in the vestry. The royal plunderer, however, did not allow it to go without first robbing it of much of its former magnificence. On the eve of the Dissolution, the convent maintained twenty-five nuns, presided over by the abbess, Elizabeth Ryprose ; these all, with one exception, remained staunch to their religious vocation. After the abbess and her nuns were turned out of doors, the general spoiling commenced : first the church, then the cloister and all the buildings within the abbey walls, only



Fig. 8.—The Cloister Crucifix.

the offices, "ox-houses, and swine-cots" outside the walls were spared ; everything of any price was carried away or defaced.

"After existing," says a writer, in his book on the English Monasteries, "for more than eight centuries under different forms—in poverty and in wealth, in meanness and magnificence, in misfortune and in success, it finally succumbed to the royal will. The day came, and that a drear winter day, when its last mass was sung, its last censer waved, its last congregation bent in rapt and lowly adoration before the altar there, and doubtless, as the last tones of that day's evensong died away in the vaulted roof, there were not wanting those who lingered in the solemn stillness of the old massive pile, and who, as the lights disappeared one

by one, felt that for them there was now a void which could never be filled, because their old abbey with its beautiful services, its frequent means of grace, its hospitality to strangers, and its loving care of God's poor, had passed away like an early morning dream and was gone for ever."

Thanks, however, to the public spirit of the townsfolk, the actual fabric of the church was saved, and still stands in dignified majesty. This year the fine old abbey church of the nunnery boasted of the one thousandth anniversary of its foundation, when a marvellously successful Thanksgiving and Pageant were held on June 25th, 26th, and 27th.

CHARLOTTE MASON.

[The newly awakened interest in the story of Romsey Abbey, brought about by the Millenary Celebration, was the happy cause of producing two admirable books, the one by Rev. H. G. D. Liveing, *Records of Romsey Abbey*, and the other, by Rev. T. Perkins, *A History and Description of Romsey Abbey*. The former is a considerable work of genuine historical research; the latter is a much smaller book, but well illustrated and most useful as an architectural guide.—ED.]



## Notes on Archæology and Kindred Subjects.

### INSCRIPTION IN ANGLIAN RUNES, FROM KIRK MAUGHOLD, ISLE OF MAN.

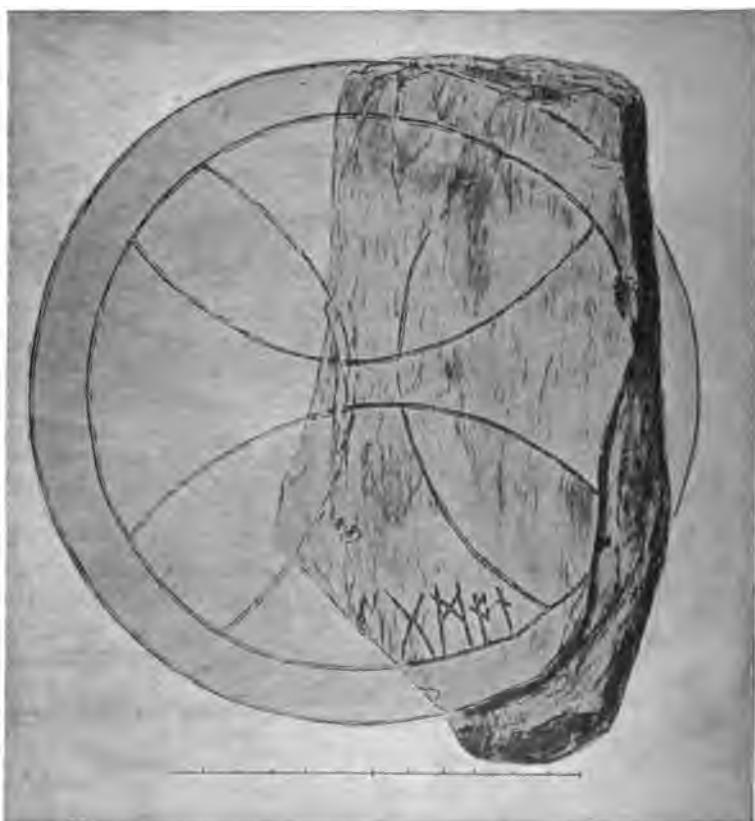
Towards the end of October, 1906, the Vicar of Maughold found in his churchyard a small unhewn slab of the local rock (clay-slate) which is interesting as being the second example in the Isle of Man of a monument inscribed in the Anglian Runes. It measures about 1 ft. 9 ins. by 11 ins., and about 2 ins. thick. As shown by my figure, which is from a drawing to scale, it is broken, and what the original length may have been it is impossible now to say; but probably it was an upright, rectangular slab, which was the usual form in the Isle of Man.

One face shows the natural bedding of the rocks, the other has borne on its undressed and irregular surface an incised cross patee within a circle, which, to judge from what remains, must have been about 1 ft. 6 ins. or 1 ft. 7 ins. in outer diameter. The form of cross is that of an early Irish type, made by the junction (in this case the near approach) of four arcs of circles of approximately equal diameter. The limbs expand from about 1½ ins. at the centre to 8½ ins. where they reach the circle.

Across the end of the lower limb are the remains of the inscription, namely, four characters in Anglian Runes, preceded by traces of others, the runes being from 1½ ins. to 2 ins. long. We can read G, M, O, N, these characters being perfectly clear and distinct. They have not, I think, been followed by any others, but a faint line immediately in front of the G, and part of the stem line with an indication (though perhaps not so distinct as it comes out in my figure) of the upper character-stroke, in front of that, seems likely to have stood for A, K, these having probably been preceded by B, L, on a portion of the stone now broken off, thus giving us the Anglo-Saxon name BLAKGMON, a name which continued in the island for centuries, as it is found at Conchan in the form BLAKMAN on the Rent Roll in 1511.

In *THE RELIQUARY AND ILLUSTRATED ARCHÆOLOGIST*, July, 1902, I figured and described our only other example of a monument bearing an inscription in the Anglian runes. This also was found at Maughold, and shows a cross of similar form to the present one, but each limb is decorated with the triquetra design. Like this, also, it is enclosed within a circle,

but the inscription is cut on the circle above the upper limb. Even the name is the same, though with slightly different spelling, namely, BLAGKMON. The stroke between the K and the M to which I then referred, is—I feel sure—a slip ; it is but lightly cut and only two-thirds the length of the other strokes. The diagonal line across, as may be seen by my figure, is due to a flaw in the stone. Altogether it seems certain to me that the rune-cutter had intended it for the left leg of his M, but finding it come in contact with his preceding K, he abandoned it and cut a fresh



stroke for the purpose. These two pieces so closely resemble each other that one feels they must be in some way connected. In my work on *Manx Crosses*, I have suggested that they may have formed part of one monument, one at the head, the other at the foot. There is, however, nothing to show that any of our early monuments were so arranged ; it might be that the present example was a trial, or was abandoned owing to some break or imperfection in the stone. On the other hand, this may have been erected to another member of the same family ; it

is impossible to say what length of time there might be between the two, possibly two generations; but I should judge the present to be the earlier.

The main interest of the two inscriptions lies in the fact that they connect our series of early Christian monuments with those in the North of England dating from the end of the seventh century, and they support the view of Northumbrian influence on the decorative art of our Manx sepulchral monuments. Another point of considerable interest is that these and some other pieces from the same place bear witness to the continuous use of the present churchyard at Maughold from the seventh and possibly from the sixth century, or about fourteen hundred years.

P. M. C. KERMODE.



#### A SUSSEX FIRE-BACK.

I would feel much obliged if you or your readers could throw light upon an old fire-back which I found in a farmhouse some ten years ago in Sussex. I enclose a photograph of it; I have now mounted it in an oak frame. It is dated 1588, has three letters at the top and the coiled rope and anchor. When I got it it was stated that it had originally come from Battle Abbey.

ROBERT JOYCE.

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## CROSS AT HOLLINGTON, STAFFORDSHIRE.

MR. ALFRED MEIGH sends a photograph taken by him of a cross at Hollington, with the following note: *North Staffordshire Field Club Annual Report, 1905-1906*, vol. xl. (page 146), under the head of Archæology—Chairman, Mr. Lynam, is as follows:—"Not remote from the subject of Croxden, there has happened lately a revelation in its neighbourhood which is a perfect puzzle to unravel. Messrs. Stephenson, quarry owners, of Hollington, a short time ago resolved upon opening



Hollington Cross.

out a new working with the view of procuring what is known as 'Red Hollington stone,' and fixed upon a spot which, in their opinion, was the place whence the stone for Croxden Abbey was obtained. This may possibly have been a supplementary quarry of the monks, but there can be no doubt that the bulk of their stone was got from the hill on the opposite side of the valley, where evidence of immense operations are still to be seen. They had scarcely broken ground before they came upon what is known as a 'bench' in the old workings, and after the

removal of much refuse from above this 'bench,' they found lying at full length the shaft and top of what is evidently an ancient upright cross, some 7 feet in height. Its details are peculiar, and give rise to doubt as to its precise date, but perhaps the final conclusion must be that it is of the sixteenth century; but the puzzle is how it came there (buried beneath many feet of refuse—the quarryman's 'shraff') in fair preservation, though worn by the tooth of time, and partly unfinished in its details, and, further, who put it there, and why? It has been suggested that on the eve of the dissolution of the Monastery the scared monks sought a hiding-place for this cross as of some very special relic; but, poor men, they had to part with many other more precious treasures than an out-door, high-standing cross—their very altars and shrines and their very living had all to be sacrificed. At the present time this cross is in the garden in front of Mr. Stephenson's house at Hollington. A suggestion was made that it might fitly be re-erected in the churchyard of Hollington, but its area was considered to be too small to allow of the trespass. Whilst the owner is proud of his possession, he is not unwilling to give it up if a fitting permanent place could be put at his disposal."

[There does not appear to be any necessity to imagine that this cross-shaft was one of any particular sanctity or purposely hid. The simplest explanation is probably the true one—namely, that this cross was being worked at the place where it was quarried, and not quite finished when the backwater of the Reformation wave put the Emblem of Salvation out of fashion. Hence it was left here neglected, the parish or individual who had ordered it not daring to erect it. By degrees, in the course of three and a half centuries, the cross became overwhelmed in quarry refuse through the action of continuous rain and other natural causes.—ED.]

#### A MEDIÆVAL PATEN AT DRONFIELD, DERBYSHIRE.

I HAVE the satisfaction of adding a paten to the latest list of English Mediæval Church Plate, which I noted when visiting the Parish Church of Dronfield, Derbyshire, in the spring of the current year. It is in admirable preservation and in regular use. In the last edition of the late Mr. Cripps' *Old English Plate*, issued in 1906, the known pre-Reformations are said to be about "ninety," but at that time the Dronfield paten was not recorded. It is, however, included in *English Church Furniture*, one of the series of "Antiquary's Books," which was published by Messrs. Methuen in September, 1907; in that work eighty-five mediæval patens are catalogued, exclusive of Wales.

The Dronfield instance is a particularly good example of the later Gothic or Tudor period. Unfortunately there is no hall-mark, but it is undoubtedly *circa* 1530 in date. In the centre of the six-lobed depression

is the Sacred Monogram within a plain circle. The spandrels between the lobes are well filled with an effective foliated pattern. The lettering of the inscription round the rim is of exceptionally fine design. The inscription, which consists of the first five words of the Song of Zacharias, ending with an apparently unmeaning suddenness, seems at first sight singularly unsuitable for such a position :—*Benedictus Dominus Deus*



Pre-Reformation Paten : Dronfield Church, Derbyshire.

*Israel quia*, “Blessed be the Lord God of Israel, for”—possibly it was intended that the devout mind should supply the hiatus with the continued thought—“He hath instituted the Blessed Sacrament,” or kindred words.

The diameter of the paten is  $6\frac{1}{2}$  ins., and that of the inner depression 4 ins.

J. CHARLES COX.

## ATTIWANDARON POTTERY.

THE pottery ware of the Attiwandarons resembles that of the other Iroquoian tribes both in form and style of decoration. Some Hoche-lagan patterns figured by Sir J. W. Dawson in his *Fossil Men* occur



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

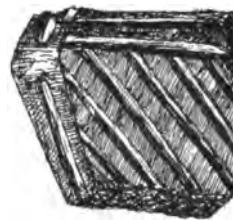


Fig. 7.



Fig. 6.



Fig. 8.

## Attiwandaron Pottery.

on examples of Attiwandaron ware, and the recently issued *Twentieth Annual Report of the Bureau of American Ethnology* contains many illustrations of Iroquoian pottery bearing similar decorative designs.

The paste used in the manufacture of pottery was a mixture of clay and pounded gneiss, the latter ingredient being added to give stability to the vessel while it was yet unburnt. The walls of the vessels consist of three layers, the two outer being almost entirely composed of clay, the inner containing a large percentage of pounded gneiss. The interior surface often is smooth, and even polished; this seems to have been done with a smooth stone or shell. Fig. 1 represents a stone implement which may have been used for this purpose; it is spatulate-shaped, and all the edges are smooth and rounded. Many stones of this shape are found on every Indian village site. It is said that the Indians of Southern California make the clay "compact and smooth by holding a rounded and smooth stone against the inside." We are informed by Sir John Lubbock (*Prehistoric Times*) that the Fijians use a small round stone to shape the inside, and another writer says that the Indians of Guiana do the same. Fig. 1, if used for this purpose, could easily have been held in the hand. The shell shown in fig. 2 is the left valve of *Unio Ventricosis*, and appears to have been used as a pottery "slick," it being used until the umbo was ground down till a hole appeared. The shell could be held very easily, and it is reasonable to think that it was used in the same way as the stones above mentioned.

The vessels are all globular or sub-conical in form, with round bottoms (fig. 3); this is a characteristic feature of all pottery found in Northern North America. The pots ranged in size from those holding an ounce to those holding several gallons. The craving for decorative art and the desire for things beautiful are the common heritage of mankind. The aboriginal pottery of Western Ontario displayed her (for the women were the potters) taste for the beautiful in the ornamentation of her pottery, and this appears to have been almost her only medium.

The variety of decorative patterns seems almost endless. As a rule the decoration takes the simple form of patterns consisting of vertical (fig. 4), horizontal (fig. 5), or oblique (figs. 6 and 7) lines, or lenticular indentations (fig. 8). Figs. 9 to 21 show combinations of these four primary forms of decoration. In fig. 22 we have one step in the evolution of the reticulate or diagonal diaper pattern (figs. 23 and 24), which is quite common in Attiwandaron pottery. The "herring-bone" pattern is not quite so frequently met with. Fig. 25 shows a typical form of this style of ornamentation. Decoration by impressions made with the finger-nail was sometimes resorted to; fig. 26 appears to have been decorated by this means.

The Attiwandarons, and, in fact, very few of the aborigines in the northern part of this continent, decorated their pottery with curved lines. Figs. 27 and 28 show two fragments having lines of this kind, and they are the only examples in the Provincial Museum; they were

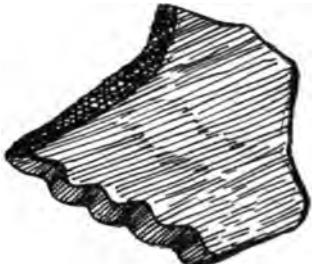


Fig. 9.

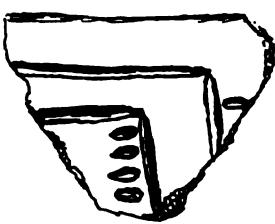


Fig. 10.



Fig. 11.

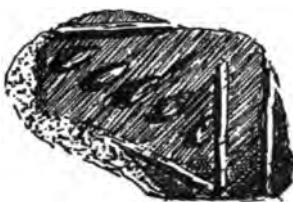


Fig. 12.

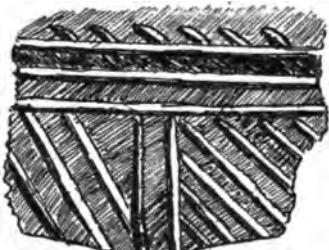


Fig. 13.



Fig. 15.

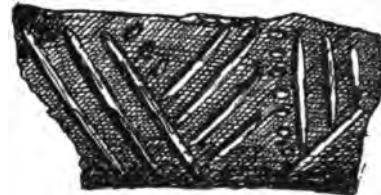


Fig. 14.



Fig. 16.



Fig. 17.



Fig. 18.



Fig. 19.

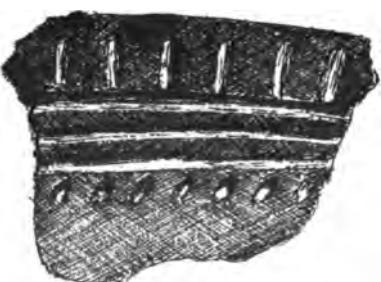


Fig. 20.

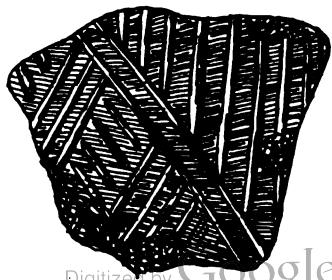


Fig. 21.

found in what was at one time Attiwandaron territory, but they may also have been made by an earlier race, of whose former existence there are numerous evidences.

Primitive man was an imitative creature, but the Attiwandarons rarely used zoomorphic or plant motives in pottery decoration. Of the former, at least, we have not a single example, but in fig. 29 we seem to have what has been intended to represent sprays of leaves. The lines are slightly curved and, at first sight, look like the impressions of a finger-nail, but each line appears to have been drawn with a sharp point. We encounter a new style of decoration in fig. 30. The "herring-bone" pattern is, of course, no new feature, but when the vessel was still in the plastic state a piece of wood was used to punch holes into the inside of the pot, producing oval-shaped bosses on the outside. Pottery fragments belonging to the predecessors of the Attiwandarons have been found with round holes, but the bosses are on the inside.

I have found only one fragment of pottery with a stamped pattern, on an Attiwandaron camp site (fig. 31). The indentations are rectangular in shape and are very regular; this pattern may have been produced with a notched wheel or roulette, as illustrated in Prof. W. H. Holmes' paper, "Aboriginal Pottery of the Eastern United States" in the *Twentieth Annual Report of the Bureau of American Ethnology* (fig. 44a). I have found pottery fragments with ornamentation apparently made in the way shown by Prof. Holmes in his fig. 43—at least, the pattern is similar; but these fragments, I have no hesitation in saying, are the production of a pre-Attiwandaron race. What is called by Mr. Holmes "a patterned punch stamp" may have been used in producing the pattern on fig. 31. Plates showing similar styles of ornamentation in the above-mentioned report are CLIX., CLXVI., and CLXVII. Abbot also figures fragments with the same markings in his *Primitive Industry* (figs. 169 and 170). Abbot's specimens are from New Jersey and Wisconsin.

In figs. 16 and 21 we have the most complicated style of decoration of any found by the writer. Fig. 21 appears to be a fragment of a pot which had been entirely covered with ornamentation. Some vessels were decorated with incised lines, which surrounded them about their equator. This style of decoration is quite frequent, and the lines are very often accompanied by round indentations. Another kind of ornamentation not illustrated in any of the above examples was made with a hollow bone or reed; it is in the form of a circle, and could easily be produced by pressing the bone or reed into the soft clay. It is a kind of decoration which does not frequently appear on Attiwandaron ware. Such more elaborate patterns as the guilloche and Greek fret are not found on Canadian pottery—the chevron or saltier is, perhaps, the most common of the more intricate designs.

The decorative markings on all these fragments may be partly the result of automatic evolution in the course of their production, but we may be sure that they are often intentional and planned. They do not appear to have been made by a single operation with a serrate-



Fig. 22.

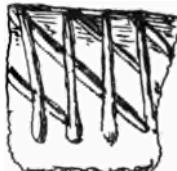


Fig. 23.

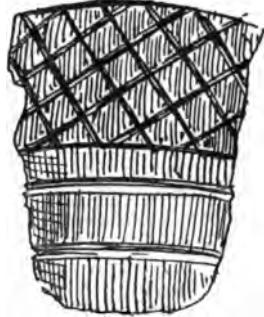


Fig. 24.

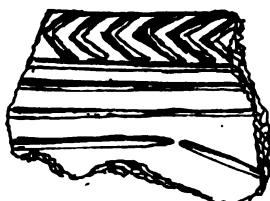


Fig. 25.



Fig. 26.

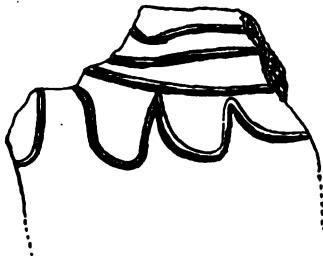


Fig. 27.

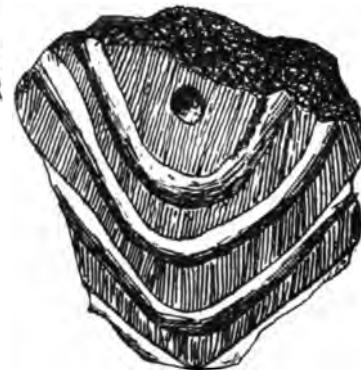


Fig. 28.



Fig. 29.

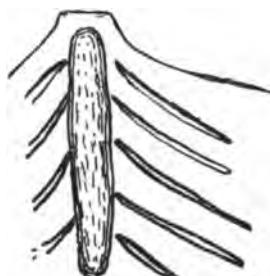


Fig. 30.

edged instrument, but each line has been drawn singly. The mouths of most pots were round or slightly oval, but very often they appear to have been quadrangular, this appearance being caused by the angular lips which occur on so many fragments (figs. 32 and 33). Fig. 34 is the only example with an octagonal top that I have ever seen.

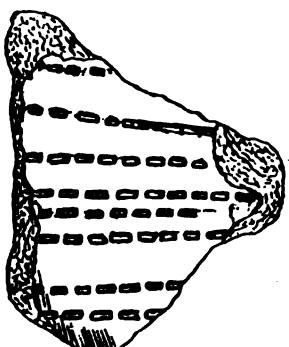


Fig. 31.

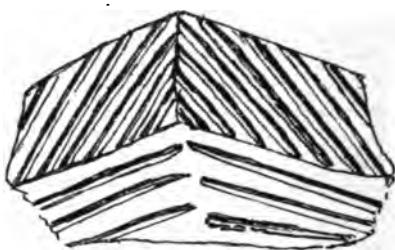


Fig. 32.

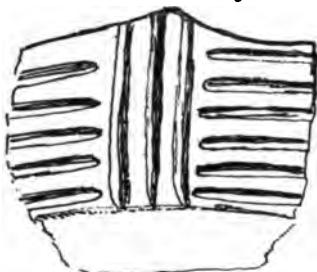


Fig. 33.



Fig. 34.

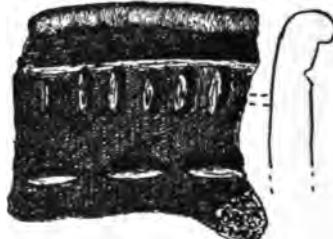


Fig. 35.



Fig. 36.



Fig. 37.

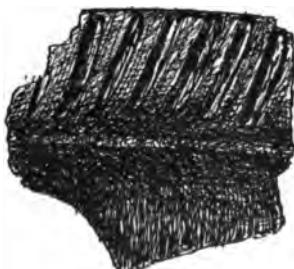


Fig. 38.



Fig. 39.

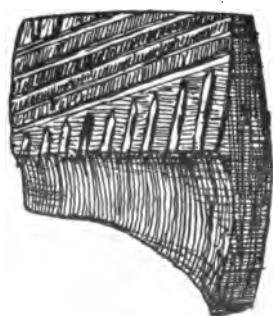


Fig. 40.

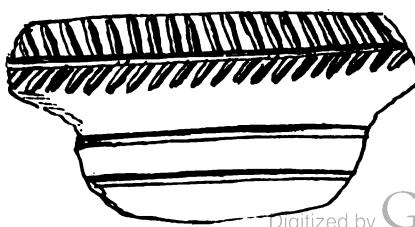


Fig. 41.

Figs. 35-41 show different styles of rim decoration, and fig. 42 shows cross sections; fig. 38 has a vertical moulding in high relief; figs. 39 and 40 show incised lines, which are drawn along the top or upper surface of the rims. Fig. 34 shows a very handsome vessel (restored), the rectangular panels of the eight-sided rim are ornamented with an elaborate pattern composed of vertical and oblique lines and indentations. The panels where they meet are interspersed with short horizontal lines;



Fig. 42.

the decoration of the neck below the rim is elaborate; this ornamentation is bounded by two encircling lines, and these are followed by indentations. The material used is of a superior quality, and appears to have been tempered with powdered shells; the inside bears a distinct lustrous black glaze. This vessel, when completely restored, will be one of the finest specimens of Attiwandaron ceramic ware in the Provincial Museum.

W. J. WINTERBERG.



## The late Mr. John Romilly Allen. F.S.A.

THE lamented death of Mr. J. Romilly Allen, who had been for some time in failing health, occurred on July 6th. He will be much missed by a large circle of contributors to this magazine, as well as by its readers. We take, by permission, the following appreciative obituary notice from the columns of the *Athenaeum*, where it appeared the week following his decease :—

"Mr. J. Romilly Allen, who was born in 1847, was educated at Rugby and King's College, London. He was articled pupil in 1867 to the engineer-in-chief of the Mersey Docks and Harbour Board, and afterwards held appointments as resident engineer on Baron de Reuter's Persian railways, and on dock constructions at Leith and at Boston. In later years he developed considerable taste in particular branches of archaeology, and devoted himself mainly to literary work.

"Mr. Romilly Allen was Rhind Lecturer in Archaeology at Edinburgh in 1886, and published his lectures in the following year under the title of 'Christian Symbolism in Great Britain.' This volume, which was carefully illustrated from his own designs, showed much power of analysis and classification, and these were the characteristics of all his future work. The book gave him a considerable reputation on all questions of Celtic, Saxon, and early Norman sculpture, and is looked upon by archaeologists as a standard work. At this time Mr. Allen was a Fellow of the Scotch Society of Antiquaries, and in 1896 was elected to the Society of Antiquaries of London. He was a leading member of the Cambrian Archaeological Society, and for many years editor of their journal. He was also a valued contributor to the proceedings of a variety of provincial antiquarian societies, and was editor, from 1895 to the time of his death, of the quarterly *Reliquary and Illustrated Archaeologist*.

"In 1898 Mr. Allen was Yates Lecturer in Archaeology at University College, London. His other books of importance were *Monumental History of the Early British Church* (1889), *Early Christian Monuments of Scotland* (1903), an exhaustive record which was noticed at length in our columns, and *Celtic Art in Pagan and Christian Times* (1904). The last was particularly well received; it forms one of Messrs. Methuen's series of 'Antiquary's Books.'

"Mr. Allen also did good work for the *Victoria County Histories* by providing treatises on the early sculptured stones of Hampshire and Derbyshire, and had other papers in preparation for subsequent volumes of that great series. He occasionally contributed reviews to our own columns and to other critical journals.

"Mr. Romilly Allen, in the days of his more robust health, was a remarkably good conversationalist, and proved himself a well-read man on many subjects remote from those on which he was a specialist. He will be much missed by a considerable circle of literary friends."

## Notices of New Publications.

“ENGLISH FURNITURE.” By F. S. Robinson. (Methuen & Co.) Price £1 5s. net. This is a comprehensive and most useful book, which can be relied upon by those who collect, or propose to collect, English furniture. To be helpful to collectors is the avowed primary intention of the writer, and the subjects of the very numerous plates have been specially chosen with the view of supplying a variety of the usual types, rather than those exceptional specimens of rare artistic value. Nevertheless, this volume ought also to be appreciated by those who have neither the means nor the inclination to make collections of their own, but desire to have in their library a thoroughly good book on a fascinating subject which constantly obtrudes itself on general attention, and upon which there is much ignorance and much foolish talk in society circles.

The “short list” of books useful for the study of English furniture, which covers five pages of the introduction, is in reality a most thorough catalogue of all that is best on the subject ; nothing that is of true importance seems to be missing, and as we look down the list after carefully reading all that Mr. Robinson has to say in his own 400 pages, illustrated by 160 beautiful plates, we feel that if our shelves were only to have one book on this subject, this is emphatically the one that should be procured. Hitherto Mr. Litchfield’s *History of Furniture* was the most desirable single volume ; but then it must be remembered that that work covered the whole ground, and that English furniture was naturally dismissed in a few short chapters.

This volume is essentially English from beginning to end. A more thorough antiquary might have found a little more to say of early furniture, and to have said that little with more accuracy ; but then, it must be remembered that Mr. Robinson’s work is almost entirely devoted to extant specimens. In the chapter on oak chairs of the sixteenth and seventeenth centuries, it is stated that examples of an earlier date are extremely rare. This is true enough, but the sentence ends—“before that, in all probability, very few were made.” This is incorrect. Monastic inventories of small and anything but luxurious houses frequently have entries of many old chairs in various chambers, though Mr. Robinson proceeds to say that “the head of the house was alone accommodated with a chair, and for the rest a bench was considered good enough.”

Some of the most interesting chapters are those that deal with the material and manufacture of furniture. On broad lines, Mr. Robinson considers that the question of material may be divided into three main and successive periods, namely, oak, walnut, and mahogany. The oak extended from the earliest period down to the later Stuart times ; the walnut period is later Stuart, William and Mary, and Anne ; the third, or mahogany period, dates from about 1720. Of course, as Mr. Robinson acknowledges, there were various overlaps and exceptions. For instance, as to walnut, there is a noble example of a remarkable walnut altar table at St. Dunstan's, Canterbury, which has escaped Mr. Robinson's notice. It has bulbous legs, and is probably of late Elizabethan date, remodelled during the Commonwealth.

Among the more exceptional materials, but by no means of very rare use, pear-wood is mentioned. English pear-wood is of a decidedly rich reddish brown, almost approaching mahogany in colour.

On the whole, it may with confidence be stated that Mr. Robinson has produced a delightful, as well as useful, volume, containing much that is entertaining as well as instructive. For general accuracy it may be relied upon, and it is difficult to imagine that it would disappoint any purchaser.

"**MEMORIALS OF OLD KENT,**" edited by REV. P. H. DITCHFIELD, M.A., F.S.A., and GEORGE CLINCH, F.G.S. (Bemrose & Sons Ltd.) The most carping critic would find a difficulty in discovering blemishes in a volume which seems to us—with a fair knowledge of Kent—to be entertaining, interesting and instructive from beginning to end. The only fault to be found with Mr. Ditchfield's introductory section, termed "Historic Kent," is its brevity. Mr. Clinch contributes excellent papers on "Kentish Insurrections" and on "Romney Marsh in the Days of Smuggling." The various picturesque mediæval bridges are described and illustrated, after a happy fashion, by Mr. J. Tavenor-Perry ; Mr. Kershaw, the Lambeth librarian, who is ever at home in treating of anything pertinent to the Huguenots, writes well on "Refugee Industries in Kent" ; and there are other satisfactory treatises on such enticing subjects as St. Augustine's Abbey, Canterbury, on various Kentish Castles, and on Penshurst Place and Chillington Manor House. But the two best papers remain to be noticed, both of an architectural character.

Mr. Tavenor-Perry is to be congratulated on his boldness in venturing, in a county abounding in fine examples of the various periods of Gothic work, to take for a subject "Seventeenth Century Church Architecture in Kent." One of the great drawbacks to the revival of Gothic architecture half-a-century ago was that its votaries affected to despise all that was not "pointed," or, at least, of pre-Reformation date. After full allowance, however, has been made for the undoubtedly superior

beauty of Gothic work over Late English Renaissance in the fabric of our churches, it must yet be remembered that every period of a nation's history in stone is well worth noting, for it tells the tale of the taste of the day, and possesses its own merits, save when produced after a mean fashion. There was but little church building or substantial church repair during the ups and downs of the seventeenth century, but what was done was, for the most, excellent of its kind. The church "restorers" of the nineteenth century, in their narrow way, swept much of this decent work—more especially fine church fittings—into oblivion. All credit then is due to those who show us what is left of our forefathers' ecclesiastical designs and execution, and who teach us to give it at least a meed of praise or appreciation.

In Kent there were several important ecclesiastical works in the first half of the seventeenth century. The town and considerable portions of the church of Halsfed were erected in 1609, and the large church of St. Nicholas', Rochester, was built in 1624, on the ruins of its predecessor. Halsted was, alas! pulled down in 1881, to make place for a commonplace "correct" imitation of Early English style. St. Nicholas', Rochester, is still interesting, but the silly blunder has been made of trying to convert its windows into those of traceried form. In 1621 the chapel of Groombridge was rebuilt in brick, and it still remains, though much altered at subsequent dates. The nave and tower of Charlton church were completed in 1640, and have been suffered to exist. At Plaxtole, in the large parish of Wrotham, a church of some considerable size was erected, it is said, through the influence of Laud, though the date of its completion is four years after his execution. Minor works include the porch of Ashurst church, which bears the date 1621, and the porch of Chiddingstone church, a really excellent piece of work of 1626, here well illustrated. Of interior fittings of that century, Mr. Perry gives interesting illustrations of benches at Charing, of the font at Groombridge, and of the font cover at Kemsing.

But by far the finest article in this handsome volume is that of Mr. Aymer Vallance on "Mediæval Rood-lofts and Screens in Kent." It is a masterly piece of work of some sixty pages, profusely and tastefully illustrated by photographs of the author's and by a certain number of architectural drawings. We are quite confident that anyone interested in rood-screens and their remains, which were so special a feature of England's churches, will be pleased with this treatise, for it shows a thorough general knowledge of a somewhat intricate subject, in addition to the particular information relative to those yet remaining in Kent. We have been given to understand that Mr. Vallance is now engaged in the preparation of a large work dealing generally with old church screens throughout England.

"THE HISTORY OF THE SOCIETY OF APOTHECARIES." By C. R. B. BARRETT. (Elliot Stock.)—In the pages of this handsome quarto volume Mr. Barrett has traced for the first time the history of the Worshipful Society of Apothecaries of London, from its incorporation in 1617 down to the present time. The information is certainly reliable, for it is drawn almost entirely from the minute books of the Society, which have been preserved in perfect condition. The entries on which this book is based are stiffly official, and throw little light on anything save the technical routine of the Association. Even such an event as the Great Plague, which might have been supposed to concern them professionally, obtains no notice from the officials of the Apothecaries' Society, and even the Great Fire, which destroyed their Hall, receives the scantiest of notice. Nevertheless, the record of the various vicissitudes through which the Society has passed, and the occasional reference to quaint customs, suffice to make a fairly interesting book for the general reader. The full lists of Masters, Wardens, etc., will no doubt be appreciated by the members of the Society.

The first incorporation of the apothecaries was by charter of 1606, when they were united with the grocers; but in 1617 the two were separated, and the former were incorporated into a separate company, under the title of the Master, Wardens, and Society of the Art and Mystery of the Apothecaries of the City of London. At first the apothecaries did not prescribe, but only dispensed medicines, but towards the end of the seventeenth century they began to exercise both functions. This action was bitterly opposed by the College of Physicians, and an amusing pamphlet war broke out, concluding with Garth's burlesque epic, *The Dispensary*, which was printed in 1697. Victory rested with the apothecaries, and to this day the Licentiate of the Society is authorised both to prescribe and dispense.

Among the more curious earlier entries on the minute books, the following may be noted. In 1630 "the pretended bezar (bezour) stones sent by the Lord Mayor to be viewed were found to be false and counterfeit and fitt to be destroyed, and the whole table (*i.e.*, Court) certified the same to the Lord Mayor." The stones were eventually burnt. In the same year, during a search for bad medicines, some "Brooke's Powder" was found. A small box of this was taken to the College of Physicians, and the president sent an order to the Master and Wardens of the Apothecaries' Company to attend at the College, bringing with them the remainder. The court of the apothecaries refused to do this, but said they would attend as a company, and a deputation, accompanied by Brooke, the inventor of the powder, went to the College. The physicians insisted on the powder being brought, and adjourned the "viewe"; but the apothecaries declined, detained two boxes, and restored the remainder "unbeeten upp" to the inventor. About the same time, the Master

was engaged in searching the house of John Simson, in St. Paul's Church-yard, where he found a "bad pill." Mr. Simson, on being gently reprimed, "seemed offended and gave the Master unbecoming speeches." For this offence he was summoned, rebuked, and, after submission, fined. The company had a herb garden at Chelsea, and the garrets of their hall were used for the storage of rosemary and other herbs.

In 1633 a hall was purchased in Blackfriars, which was rebuilt in 1673. Of the general character and details of this building an interesting account and numerous illustrations are given. We feel bound to say that the last half of the volume, which is devoted to the proceedings of the Society in the nineteenth century, is uncommonly dry and stiff reading, but it will, presumably, be appreciated by the members.

"SAINT GEORGE, CHAMPION OF CHRISTENDOM AND PATRON SAINT OF ENGLAND," by E. D. GORDON. (Swan, Sonnenschein & Co.) In these one hundred and fifty pages a large number of facts and surmises are brought together with regard to the life and cult of St. George. We think, however, that the general opinion of those who have made any kind of study of the subject will be disappointment that the subject has not been carried out on more thorough lines. The letterpress yields no evidence of original investigation, though the assimilation of materials already printed has been accomplished with some skill. The section on St. George in art is particularly meagre, whilst the largest section deals with "Celebrated Knights of St. George—from sixteenth to twentieth century," an idea which, if thoroughly followed out, would cause the book to extend to many volumes. The typography and style of illustration are excellent of their kind, but several of the pictures would be far more appropriate in a life of the legendary King Arthur.

"TABLE BOOK OF THE CINQUE PORTS." (Elliot Stock.)—This well-printed quarto volume of 138 pages consists of indexes of the great White Book and the Black Book of the Cinque Ports. It does not demand any criticism, for it is but a summary of the contents of the Cinque Ports minute books, beginning in 1495 and ending in 1902. So far as we can judge, the summary is well and carefully done, and will be useful to those who may desire to consult these records. It is curious, however, to print and apparently publish a book without any author's name. Nor can we find any information as to where these minute books are kept. There is not a word of preface, nor any introduction.

"THE ARCHITECTURAL ACCOUNT OF THE CHURCHES OF SHROPSHIRE," Part VII., by D. H. S. CRANAGE, M.A., F.S.A. (Hobson & Co., Wellington.) It is a great pleasure to welcome another part of Mr. Cranage's fine and well illustrated work on the Churches of Shropshire. The seventh part contains the architectural story of the churches of the Hundred of Chirbury and the Hundred of Bradford (south). The whole

work is expected to be completed in three more parts. General comments and criticisms are reserved until the last issue has been published. The illustrations in this part include some excellent examples of Norman fonts, as well as one of "a priceless early stone" over a window of Wroxeter Church. "It is very like the seventh century crosses of Yorkshire and the North, and is presumably of the same date. It is the earliest post-Norman detail I have seen in the churches of Shropshire."

"**HISTORY OF THE LIBERTY OF PETERBOROUGH,**" by L. B. GACHES. (G. C. Carter, Peterborough.) This outline history of the Liberty of Peterborough and the jurisdiction of the justices of Gaol Delivery for the Hundred of Narsburgh is a reprint of articles that have recently appeared in *Fenland Notes and Queries*.

Mr. Gaches is a barrister well acquainted with that vast storehouse of national information known as the Public Record Office, and his articles are sufficiently important and original to merit separate publication. The opening paragraph of the preface shows the peculiar interest attached to the historic details gathered together between these covers.

"The territorial criminal jurisdiction of a Saxon abbot, which has survived the Conquest and the Reformation, is worthy of the attention of the magistrate, the lawyer, and the layman. The records of seven centuries are available to illustrate the history of the monastery of Peterborough, the administration of justice within its domain, and the condition of the inhabitants. The Liberty of Peterborough is the only county franchise which excludes the authority of King Edward VII.'s Justices of Gaol Delivery."

"**NOTES ON THE EARLIER HISTORY OF BARTON-ON-HUMBER,**" Vol. I., by ROBERT BROWN, JUN., F.S.A. (Elliot Stock.) This excellent volume is specially characterised by the description and illustrations of the celebrated Saxon church of St. Peter. Mr. Brown is, to our mind, by no means convincing in the claim that he puts forth, with so much confidence, for Barton being the site of the much disputed battle of Brunamburgh. This is, however, only the first volume of this work, and we wait to make more detailed comment until its successor appears.

"**ENGLISH CHURCH FURNITURE.**" By J. CHARLES COX, LL.D., F.S.A., and ALFRED HARVEY, M.B. (Methuen & Co.; price 7s. 6d.) This, the most recent issue of the series of antiquary's books, is a considerably more substantial volume (exceeding four hundred pages) than any of its predecessors. There is a lavish supply of illustrations, for they number 121. The index, which in such a book as this is an absolute essential and of first importance, is the fullest and most complete of which we have any knowledge—the entries number about 4,500. As one of the authors is the present editor of *THE RELIQUARY*, it is, of

course, out of the question to attempt any critical review of this volume in these pages ; it must suffice to say that the subjects treated of are Altars, Altar Slabs, Altar Rails, and Altar Screens or Reredoses ; Church Plate, Chalice and Paten, Pyx, Cruets and Flagons, Spoons, Paxes, Censers, Chrysmatories, Altar and Processional Crosses, Croziers and Mitres, Alms Dishes, Heraldic Church Plate, Cuirbouille Cases, and Pewter ; Piscinæ, Sedilia, Easter Sepulchres, and Lecterns ; Screens and Rood Lofts ; Pulpits and Hour Glasses ; Fonts, Font Covers and Holy Water Stoups ; Alms Boxes, Offertory Boxes, and Collecting Boxes ; Thrones and Chairs, Stalls and Misericords, Seats and Benches, Pews, Galleries, and Church Chests ; Almuries or Cupboards, Cope Chests, and Banner Stave Lockers ; Church Libraries and Chained Books ; Church Embroidery ; and Royal Arms and Ten Commandments.

The remarkable feature of the book is the long list of the different details of extant church furniture, arranged for the most part under counties. This is the first time that such full lists have been attempted, and although they lay no claim to absolute completion or freedom from mistakes, they can scarcely fail to be of considerable assistance to ecclesiologists and antiquaries. At any rate, they represent a vast amount of labour.

LIBRARY TABLE : *Games of the North American Indians* (Smithsonian Institute), reserved for future notice—*Hand-Book to the Roman Wall* (Longmans, Green & Co.). The fifth edition of this most admirable and lavishly illustrated guide by the late Dr. Bruce is well edited, revised, and corrected up to date by Mr. Robert Blair, F.S.A.—*General Index of Journals and Reports of Royal Institution of Cornwall* (Brendon & Son, Plymouth), compiled by Mr. C. R. Hewitt. Index-makers possessed of the patience and care of Mr. Hewitt are among the most distinguished benefactors of the literary world. This index is simply invaluable ; it extends from 1818 to 1906—*Saga Book of the Viking Club*, vol. v. part 1 (editor : A. F. Major, 30, The Waldrons, Croydon). This Society is doing admirable work : the more important articles in this number of two hundred pages are Life of Bishop Gudmund Arason, by Professor Ker ; Gringolet, Gawain's Horse, by Professor Gollancz ; the Archæology of the Viking Age in England, by Mr. Collingwood, the President ; Folklore of the Quantocks, by Rev. C. W. Whistler ; and Northern Folksongs, with musical illustrations, by Sveinbjörn Sveinbjörnsson—*Bury St. Edmunds : Notes and Impressions* (Elliot Stock), by Dr. Dukinfield Astley. This is a brief, attractive-looking booklet, which seems to have been appropriately issued in time for the great pageant of last summer—*A Catalogue of Autograph MSS. and other Remains of Thomas Chatterton now in the British Museum* (J. W. Arrowsmith), by W. R. Barker, is a well illustrated pamphlet, and of greater literary value than is indicated by the modest title—*The Scottish*

*Historical Review*, vol. iv., part 4 (James Maclehose & Sons), is an excellent number of this beautifully printed 2s. 6d. quarterly. The Roman Fort at Newstead, with plan and illustrations, by Mr. Carle, F.S.A., is of special value—*The Antiquary* (Elliot Stock) continues to thrive under the editorship of Mr. G. L. Apperson. The current numbers are of wide and varied interest: literary notes, under the heading "At the Sign of the Owl," are an attractive feature; but there is a mystic utterance about the new editor of *THE RELIQUARY* that can only, we suppose, be explained by a printer's vagaries. At all events it reads: "Forthcoming issues in Messrs. Bemrose's 'Memorials of the Counties of England' series will include Old Derbyshire, edited by cardinal point of disagreement, this will be the Rev. Dr. Cox, F.S.A.!" However, we do not anticipate that there will be any cardinal point of difference between the two editors.

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## Notices.

*With the January number, 1908, the notices and reviews of books will be much extended.*

*An endeavour will also be made to present a quarterly list of all works of any moment (English, American, and Continental) bearing on archaeological, topographical, ethnological, or artistic subjects, which have been issued during the previous three months.*

*Publishers are requested to always mark the price of books.*

*Unsolicited articles or notes (particularly if accompanied by photographs or drawings) will receive careful attention, but a stamped addressed envelope must always be enclosed. In the case of articles, a previous letter to the editor is advisable.*

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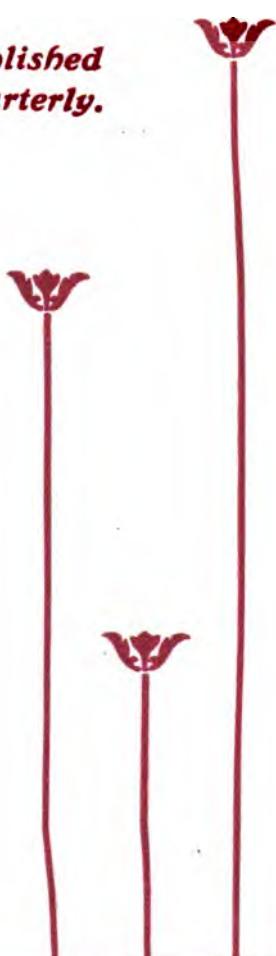
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